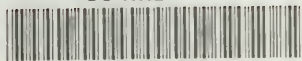


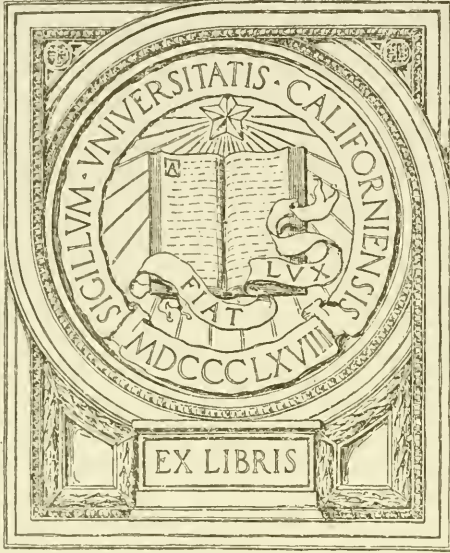
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THE SPENCER COLLECTION
OF MODERN BOOK
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BINDING (DOUBLURE) BY CUZIN
(LES BAIKERS, BY C. J. DORAT)

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THE SPENCER COLLECTION

BY HENRY W. KENT
Secretary, Metropolitan Museum of Art

THE Spencer Collection of modern book-bindings is now displayed at the Central Building of The New York Public Library. It consists of one hundred and seventy-five titles (two hundred and twenty-two volumes) by twenty-eight different binders, and illustrated by more than two hundred artists. A descriptive catalogue of the books appears in the following pages.

The donor, William Augustus Spencer, was the son of Lorillard Spencer, of New York City, and his wife, Sarah Johnson Griswold of Lyme, Conn. He was a grandson of Captain William Augustus Spencer of the United States Navy, and great-grandson of Judge Ambrose Spencer of the Supreme Court of the State of New York.

Mr. Spencer was born in New York City, and was educated in Europe, partly in Geneva. He made his home in Paris, frequently visiting the United States. He began book collecting as a diversion, many years ago, making a specialty of modern French bindings and illustrated books.

On his last visit to New York he inspected the Central Building of The New York Public Library, not then entirely finished. He was greatly interested, and declared his intention of leaving his books to the Library. Mr. Spencer perished in the sinking of the "Titanic," April 15, 1912.

Even a hasty glance at the books named in the following pages will disclose the fact that nearly all are the product of the latter half of the nineteenth century. With few exceptions, the authors, the publishers, the printers, the engravers, and the bookbinders are all representative of what is modern in their several spheres. Taken together, they present material for a study of bookmaking in France during a period, which, though short when compared with its whole history, has been long enough to be full of vital and lasting results.

The story of the Book, with all of its chapters on printing, illustration, binding, publishing, and collecting, is one in which the French people have had a larger and more important share than any other; in-

deed, they may be said to have made the fields of book collecting and binding their own.

Fine bookbinding more than anything else depends upon patronage for its existence. Its history is inseparably linked with the social history of the countries where it is practised. The covers of the books of French binders reflect in their polished sides as vividly as literature does in its pages the story of society in France. Johannis Guigard in his "Nouvel Armoriau du Bibliophile," (Paris, 1890) says: "The love of books has always been the special domain of the kings of France; all have formed collections of considerable merit for their times." We have to-day the evidence of the aristocratic taste of a long line of kings, emperors, and princes, beginning with Louis XII and Anne of Brittany, in the bindings from the princely libraries of Louis XII, covered with decoration in the fashion of the architectural ornament of his time — diapers and stripes of repeated forms interspersed with coats-of-arms; of Francis I, with their strong feeling for the bindings done in Italy, but with the king's crowned shield or cypher; of Henry II, reflecting the Italian influence also, but with French innovations; of Francis II, with a series of cyphers and fleurs-de-lis; of Charles IX, Henry III, Henry IV, Louis XIII, down to the last Emperor, in all, we may trace the history of book-collecting in its wisdom and its vagaries.

That the love of books and their suitable care were not kingly prerogatives alone, we learn from the recital of the long list of distinguished collectors whose names add lustre to the chapter. Jean Grolier, Viscount d'Aguisy (1479-1565), Treasurer-General of the Duchy of Milan, friend of Francis I, and his ambassador to Pope Clement VII, Treasurer-General of France, friend of Aldus, most lavish patron and promoter of the art of collecting and of binding books, heads the list. To him is accorded the first place among all the names in the history of bibliophilism, and to him, more than to any other one person, we owe not only the dignified position that book collecting occupies among

the gentler arts, but also the most important, fundamental style in the decoration of book covers. A worthy successor to Grolier was the celebrated historian of his times, Jacques Auguste de Thou, or Thuanus, as he is more often called, a statesman of repute and a distinguished character. Coming upon the scene at a time when bookbinding was in the golden age of its development, he played an important part—how important, the volumes of his library show—if not as the originator of a new style of decoration, as some writers would have us think, certainly as a lavish and discriminating patron.

The importance of the lay-collector in the book arts is amply illustrated by these two men, but there were many others of their time each distinguished in his way. There was, for instance, Jean Baptiste Colbert, the statesman, and minister of finance, under Louis XIV, an encourager of commerce and the industries, and the founder of the Academy of Inscriptions. Nor may we fail to mention Mazarin, the Italian and French cardinal and statesman, and the founder of one of the great libraries of the world, which bears his name.

The lives of such men as these, "standard-bearers of culture in the citizen-army," covered the period of the French Renaissance, and, as Sidney Lee says, in his "French Renaissance in England," "help to indicate the alluring versatility of the culture" of the period.

To what extent the patronage of kings, princes, and the great ones of the earth is responsible for styles in binding would require nice discrimination to determine, because into such a discussion must enter the consideration of the interdependence of the arts, great and small; the subtle influence of the grand styles of the different periods; the question of tools and of materials; the economic and commercial conditions affecting the uses of leathers, papers, gold; and a knowledge of the associations of binders, or guilds, with their laws, masters, and apprentices. The guilds cannot be overlooked, not only because of their immediate influence, but also because of their later effects upon styles. Last, but by no means least, we should be obliged to consider the influence of the individual binder, with his taste and inventive faculty.

The first of the bindings made in France, like the products of the other arts, show the signs of forms transplanted from Italy,

but with certain changes in design and in handling of materials strongly tinged with the individuality of the race, and of the royal and noble patrons. The unsurpassed books bound for Grolier in Italy by unknown workmen, like the first fruits of Gutenberg's press, although the genesis of them all, are among the most perfect examples of the art of book-ornamentation ever produced. In their strongly designed and painted interlacing bands, and gold-tooled arabesques of graceful lines and fleurons, may be found the reflection of the absorbing interest felt by Venice for the decoration of the East,—especially for the painted manuscripts and lacquered covers of the Persians, introduced by Aldus, the Printer,—together with the technique of the goldsmith's art of her own Renaissance. Thereafter, little influence from the outside seems to have affected the binders of France, except, when, the Revolution having laid its ban on all symbols or tools suggestive of the past, they turned to England for help from Roger Payne (the only great binder that country ever produced), and when, later, in our own day, they once more adopted a style of English manufacture.

The effects of the other arts upon binding design are not difficult to unravel. To the early binders of the printed book typography gave of its ornament which it in turn had received from the illuminations on the manuscripts and from the lovely rolls and stamps of their pig-skin covers. We see in successive periods the influence of architecture, of iron-work, of lace-work, of the Chinese porcelains and stuffs, of Boule's inlays in wood, brass, ivory and lacquer, his designs for his cabinet-work, of many things, monumental, grave, and dignified, or, again, flippant and even silly.

During the whole of the period from Louis XII down to the beginning of the nineteenth century, leather was the material chiefly used for the bindings of printed books, with ornamentations in gold stamped on with many little tools or rolls brought to a heat, or with small pieces of varicolored leather, inlaid to form the pattern with the gold. Other materials had been used before and our binders could not have been entirely ignorant of them,—like the ivory covers of the Romans, the enameled metal covers of the Byzantines, the jeweled gold and silver covers of the Italians, the lacquered paper of the Persians, as well as the stamped pig-skin and vellum of the Middle Ages and the painted leather of the Italians.



BINDING BY MERCIER
(JEAN ET JEANNETTE, BY THEOPHILE GAUTIER, 1871)

So early as 1401, the binders of books were granted a charter by Charles VI to form a guild, which continued in active operation until 1791, although the gilders and forwarders separated, the gilders to form an association of their own in 1686. And even after the disruption of guilds, the encouragement to the art of binding was continued by the State after 1798, through what have been called "Assises industrielles" or Expositions. Napoleon himself issued the order for the second exhibition in 1801.

The first important name in the list of French bookbinders is that of the Eves, — Nicolas, who was binder to Henry III; Clovis, binder to Henry IV and Louis XIII; and Robert, son and successor of the latter. These men appeared upon the scene when the style of binding had already assumed racial characteristics in its natural development from the bindings of Italy introduced by Grolier, those adopted from manuscripts, and the early books of the first French printers. Their names are associated with the intricate and graceful branches of foliage, spirals, and flowers, evolved quite naturally from the curved lines and graceful fleurons of the earlier styles, which were interspersed on the field in the spaces between the interwoven curved and straight lines of the bands which now extended across the cover forming irregular shaped panels. Such designs are called "fanfare." Many of the most beautiful bindings of this kind are said to have come from their hands, just as the duplicating of the design of the front on the back cover and the harmonious designing of the back of the cover are ascribed to them.

Another name of importance, belonging to the latter half of Louis XIII's reign, is that of Le Gascon, a binder about whom almost nothing is known. To him are ascribed bindings with designs based upon the earlier forms, but executed with tools having dotted outlines, thus producing an effect that seems to show that their originator was strongly influenced by the laces of the day — and it was the day of wonderful laces. The finest bindings of this kind are those in which the field — the spaces between the bands — is filled quite solidly with filmy patterns, leaving the fillets themselves as if in relief. It is the custom of writers on this subject to call Le Gascon the greatest of binders.

A large family bearing the name of Padeloup became famous through the admirable work of Antoine Michel of the

name, who lived during the first half of the eighteenth century, and who, with the Derômes, may be said to represent the best of the art of binding in the reign of Louis XIV. In Padeloup's bindings appear a new set of tools, quite different in character from those which preceded them. A new arrangement of the ornament, of the division of the space to be decorated, a freer use of leathers and colors, and, perhaps, most noticeable of all, an entire departure from the older forms of bands and fleurons characterize his work. It is customary to recite at this point a story of the appearance of a volume of *Daphnis and Chloë* by Longus, published in 1718, having on its covers a diaper formed of a mosaic of small pieces of varicolored leather, which marked an epoch in book-binding. These diaper patterns in mosaic were favorites of Padeloup and his followers, many of them recalling the delightful volumes bound for Margaret of Valois in which the tooled branches of leaves divide the cover into panels, which have in their centres the daisy and lily emblems of this princess.

If Le Gascon may be called the finest of binders, Padeloup may be safely characterized as the most individual. He was an innovator, and he is distinguished for his departure from the conventional. Many bright-colored bindings ascribed to him, some bearing his name, with large conventionalized flowers, leaves, and other ornaments suggestive of the study of Chinese porcelain and stuffs, were as far as possible from what had preceded, and furnish the excuse for much of what has been done in the nineteenth century.

While adhering to the older styles in the main, Jacques Antoine Derôme, most distinguished of a long line of binders of this name, by his perfection of workmanship, his adaptation of the lace-like patterns of the previous century, made heavier and stiffer, and by his application of his ornament as a border to his covers, takes rank among the most important in the history of the art.

Many other names exist, some attached to the bindings which their bearers executed, but by far the greater number without such identification. Among them are Badier, Bradel, Boyer, Dubuisson, Duseuil, Le Monnier, Piqué, and Ruette, all following the styles of the times in which they lived.

In the reign of Louis XVI, prettiness was the key-note of the binder's art, ex-

aggeratedly charming and graceful sometimes, in the hands of the best men, working in the traditions of Padeloup and Derôme, but like all of the arts of the period, rapidly declining from the beginning furnished by Padeloup's art. Inlays of lace, miniatures, colored paper, and tinsel covered the little almanacs and frippery diaries. In a period of decadence, these volumes, like the frivolities of the last years of the tottering monarchy, came to an abrupt end.

With the nineteenth century came the rise and fall of styles in quick succession, following daintily in the footsteps of the more serious realities of political events. The styles of the Empire, the Restoration, the Second Empire, and the Republic crowded close upon one another. Napoleon's adoption of the classical style of decoration in his architecture and decorations, was followed by all of the arts and crafts, bookbinding among them, and the borders of frets, palmettes, garlands, trophies, and other Pompeian things, as translated by the architects, Percier and Fontaine, found their way, in the hands of the Bozérian brothers and their followers, to the covers of books. This was done, however, after a timid dallying with the graceful dots and floral sprays of the one really great English binder, Roger Payne, whose designs proved then, as ever since, tempting, but baffling of reproduction. Most of the bindings of the period are characterized by their straight-grained moroccos and their thin and careless tooling when compared with the work of Derôme and of the following decade.

Under the Restoration, Thouvenin, Purgold, and Simier were the most important binders. With heavier tools, more solid gilding, bastard fleurons, the wheel and heavy stamps, they produced original combinations of some merit, in which the predominating motives were adapted to the cover spaces with ingenuity. The culmination of their style expressed itself in architectural forms, Gothic traceries and rose windows, "à la cathédrale," a sympathetic expression of the Romantic literature of the time.

There came, about 1830, a reversion to type, in the hands of the most impeccable of binders, Trautz-Bauzonnet, and the tools of the Eves, Le Gascon, Padeloup, and Derôme once more found their way to the covers of books with a splendor of the most accomplished tooling, in the richest gold, the most sumptuous leathers and doublures (the insides of the covers)

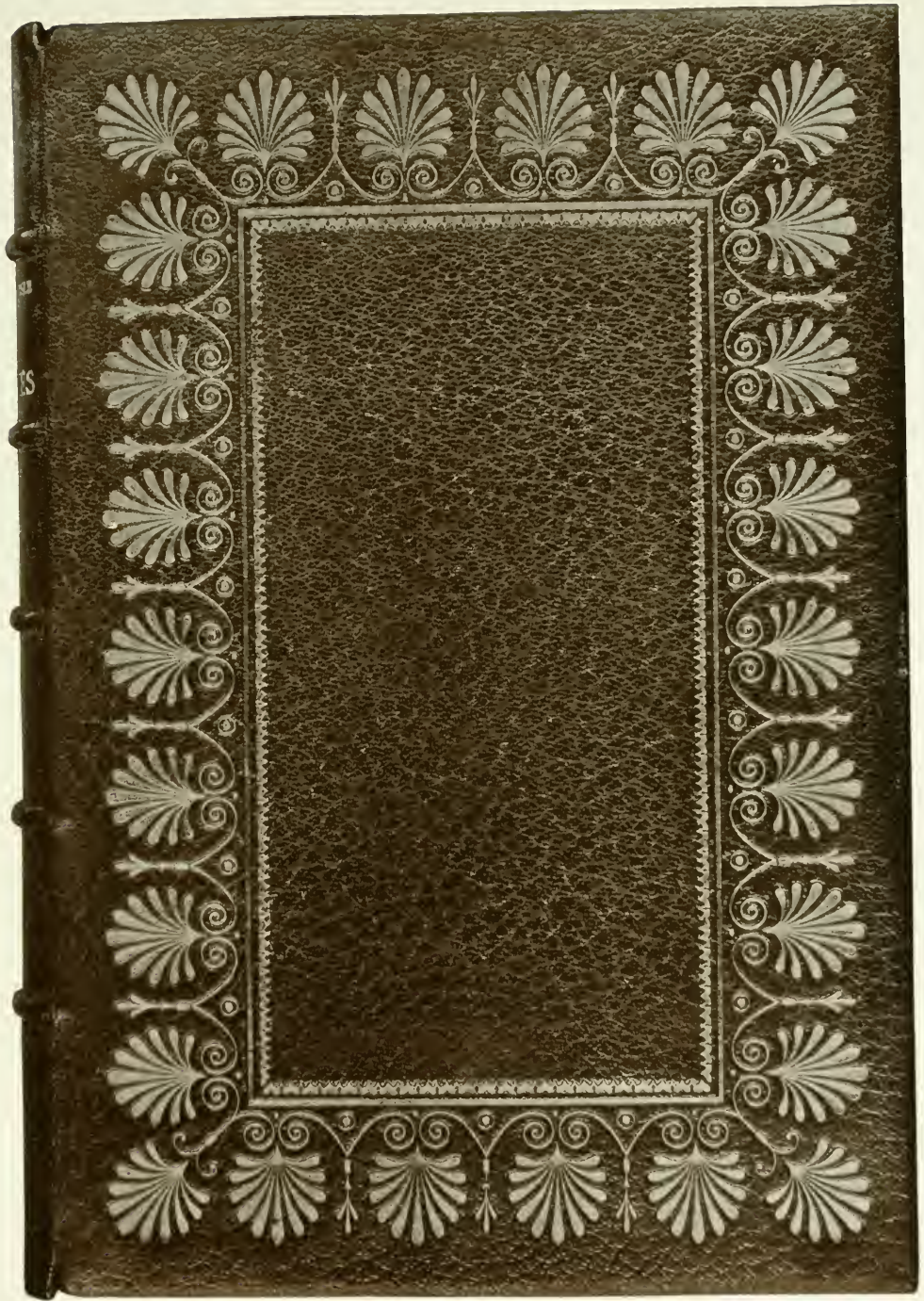
which have ever been seen. It was what Marius Michel has called it, a period of "archæological zeal." It was a period also of a new kind of collector-patron, of the societies which were now formed to print books, and to collect them. There sprang up a furore for collecting, for binding, and especially, for the bindings of Trautz, prices of which soared to fantastic figures, a furore which assumed such proportions that it has been characterized by the name of "Trautzology."

It was but natural that an episode like this should come to an end. The younger men, from 1870 to 1885, under the influence of the new art, "art nouveau," which had its inception in England, began their struggle against the "archæological," raising the standard of individualism—the expression of themselves and of the subject of their books. Now for the first time was heard the plea for the characterization of the book in the design of its cover.

We have said that fine bindings depend upon patronage for their existence. With the fall of the Empire, patronage in its old sense died, but a new kind arose with the formation in 1874 of an association of collectors calling themselves "Les amis des livres," who determined to produce books in which authors, artists, printers, and binders were to collaborate in obtaining harmonious results.

Publishers, also, like Conquet, C. Lévy, P. Dauze, A. Ferroud, Romagnol, and others, were quick to follow in the new development, associating with them the best artists and illustrators of the day, like Félix Bracquemond, Adolphe Lalauze, M. Leloir, A. Lepère, and many others.

With the movement, the binders were intimately associated, and very important factors they were. Entirely new relations between the contributors to the production of the book came into existence. The binder from being a workman, became a person, an "artist;" he began to write books; to exhibit in salons of his own; and, generally, was one to be reckoned with. The whole period is distinguished by his ambition to surpass and to obtain recognition. Men trained in the rendering of the archæological styles, past-masters in the art of gilding, like those whose works are in the Spencer Collection, Gruel, Canape, Capé, Chambolle, Cuzin, Lortic, Mercier, and Marius Michel, broke away gradually but surely from the traditions, to make and execute their own designs. The desire for har-



BINDING BY CANAPE, 1909
(LES ERINNYES, BY LÉCONTE DE LISLE)

mony between the cover and the book extended even to materials and methods of workmanship, as for instance—an extreme one—in the “Aurora Australis” of the Spencer Collection, for which the wood of a packing case which contained provisions for the British Antarctic expedition of 1907, is used.

Mosaics, in the richest of leathers, crushed and plain, cover the sides, backs, and doublures of these books, while the richest of silks, satins, and other stuffs are often added to give greater luxuriance. New methods for the treatment of the leather, unheard of before, are adopted, such as modeled leather to produce the effect of sculpture in relief; chiseled leather, to produce the effect of etching; and material other than leather, such as porcelains, metals, and enamels.

Many of the designs made under the influence of these new conditions are varied and striking, having no suggestion of anything which had gone before, with the possible exception of some of Padeloup's most extreme mosaics in the Chinese style. They range through the conventionalized renderings of motives, the partly conventionalized to the naturalistic, and they embrace all forms of ornament, animal, vegetable, and human. The influence of the Japanese method of ornamentation, for which a craze had been worked up, and the influence of the picture-poster, are strongly felt.

Perhaps the most striking thing about these modern bindings is the large size of the lines with which the design is constructed, especially when compared with the delicacy of line of the older forms of decoration. This is due to the bigness of the design itself,—large wreaths of flowers and leaves, large birds, or butterflies, large pictures covering the whole of the boards, and not to any lack of skill in the rendering of this part of the binder's art. Skill was never more in evidence, it had never been called upon to such an extent, and technical difficulties hardly seem to exist except to be played with. Largeness is the keynote to the whole movement.

Of the individual binders, Marius Michel may be said to be the dominating spirit, the most original and important name today. While master of the older styles, there is no method of the new styles that he does not essay with an individuality which may easily be distinguished from those of his competitors. Although thought so revolutionary at first, his designs have come to be accepted as the best examples of the search for a new style. In the twenty-six books collected by Mr. Spencer, the range of Michel's work in mosaics is well shown, especially his fondness for partly conventionalized flower motives. Illustrations of five of his bindings are given herewith.

In the twenty-nine examples of Émile Mercier's work collected by Mr. Spencer may be seen the perfection of gilding by this “impeccable” master of that art, one who has never advanced so far afield from the traditions as Michel, but whose designs are always characterized by elegance and taste. One of the illustrations herewith shows his binding for Gautier's “Jean et Jeannette.”

Léon Gruel, while not so strongly individual in his designs as Michel, is yet as versatile in his methods of expressing them. His chiseled bindings, like the “Imitation of Christ” here shown, are good examples of his work.

To be convinced of the consummate workmanship of the French binders, to see the extent of their manual dexterity, one has but to examine the gilding and the inlaying of these men, and of Lortic and Joly. Theirs is the skill of the goldsmith and the enameler. Whether or not the art of their designs is as great as that of the older binders, it is idle to discuss at this time. Decorative art is good if it serves its purpose well, is appropriate, and is well done. It is certain, however, that the best of the work of the present-day binders, like that shown in the Spencer Collection, will take its place in the history of book-binding, together with the work of the Eves, Le Gascon, the Padeloups, and the Derômes.

CATALOGUE OF THE SPENCER COLLECTION

BY CHESTER MARCH CATE, UNDER THE DIRECTION OF WILBERFORCE EAMES

AUTHORS

Adam, Paul. Basile et Sophia. Dessins de C.-H. Dufau, gravés sur bois par G. Lemoine. Paris: P. Ollendorff, 1900. 3 p.l., 325 p., 1 l. 8°.

no. 33 of forty copies on wove paper. Illustrations: 27 vignettes in the text and 13 plates, paged in. On the leaf preceding the half-title, mounted, the cover of the ordinary edition, printed in colors. In all, 41 illustrations.

Binding, by Stroobants, 1910, three-fourths brown crushed levant morocco. Back tooled and lettered in gilt. With marbled end papers and rough edges; gilt top. Original covers bound in.

Alexandre, Arsène. Les reines de l'aiguille; modistes et couturières. (Étude parisienne.) Illustrations dessinées et gravées par François Courboin. Paris: T. Belin, 1902. 2 p.l., 189 p., 1 l., 5 pl. 76 extra pl. 8°.

no. 65 of 100 copies on Japan paper. Illustrations: 3 vignettes, 15 head-pieces, 5 plates, and 15 tail-pieces, with proofs of all, in two states, on 74 plates; appended, plate proofs in two states of a design not used. In all, 114 illustrations.

Binding, by Gruel, of white crushed levant morocco, gilt. Sides within two frames of fillets inlaid in olive green, the inner adorned with small flowers in gilt and with semicircular indentations at the corners, containing the arms of Paris in gold and silver on a mosaic of blue and red, and small ornaments composed of thimbles, scissors, needles, and thread. Doubled with white morocco. Centre panel within two fillets inlaid in olive green, and an inner frame of two fillets in gilt interlacing and entwined with delicately tooled foliage and small flowers in gilt and colors. Back tooled, lettered, and inlaid. With gilt edges and lining of green grosgrain silk. Original covers bound in. In loose leather protective cover, tooled and lettered, and inserted in slip case.

Anne of Brittany. Book of hours of. See Catholic Church, Roman.

Aucourt de Saint Just, Claude Godard d', baron. See Godard d'Aucourt de Saint Just, Claude, baron.

Audsley, George Ashdown, and J. L. BOWES. Keramic art of Japan, by George Ashdown Audsley and James Lord Bowes. London: published for the subscribers by the authors, 1875. 2 v. 63 pl. illus. f°.

One of 1000 copies printed. v. 1. Introductory essay on Japanese art, p. I-LXXI, illustrated by 13 photo-lithograph and auto-type plates and numerous wood engravings printed in colors; text, p. 1-61. v. 2, 35 plates printed in gold and colors, and 15 plates in autotype, each preceded by a leaf with descriptive text.

Originally published in 7 parts. Appended, in v. 2, a list of the subscribers.

Binding, by Champs, three-fourths dark green crushed levant morocco. Back lettered; panels

tooled with a vine in gilt and inlaid with flowers in red. With marbled end papers and rough edges; gilt top.

Aumale, Henri Eugène Philippe Louis d'Orléans, duc d'. La bataille de Rocroy, par Henri d'Orléans, duc d'Aumale. Paris: Société des bibliophiles français, 1899. 3 p.l., 87 p., 3 l., 7 pl., 1 port. 66 extra pl. 4°.

no. 3 of thirty copies on Japan paper printed for members of the society; this copy printed for M. le duc de Fitz-James. Appended, a list of the members of the society, December 30, 1899.

Illustrations: etchings by Adolphe Lalauze from original aquarelles by his son Alphonse Lalauze, consisting of a frontispiece and a portrait of the author, each in two states; title-page vignette portrait of Auguste de Thou; initial head-piece, 6 plates, and final tail-piece, in colors, and with plate proofs in one tone and in colors; following the text, an original aquarelle by Alphonse Lalauze designed for the tail-piece, but refused by the society; mounted on the leaf preceding the original cover, a manuscript note of M. Germain Bapst referring to the cancelled tail-piece; inserted following the half-title, a second original aquarelle by Lalauze; appended, 46 plate proofs in colors in various states, including 17 with remarques or notes by the artist in the margins. In all, 77 illustrations.

Binding, by Mercier, 1909, of red crushed levant morocco, gilt. Sides within fillets and an ornamental frame inlaid in blue and tooled in the manner of Derôme. Doubled with white morocco within a border of small tools. Centre panel surrounded by a deep dentelle border in the style of Derôme. Back tooled, lettered, and inlaid. With gilt edges, marbled end papers, and lining of red grosgrain silk. Original covers, dated 1900, bound in. In loose leather protective cover, tooled and lettered, and inserted in slip case.

Aurora australis. [Published at the winter quarters of the British Antarctic expedition, 1907, during the winter months of April, May, June, July, 1908. Illustrated with lithographs and etchings; by George Marston. Printed at the sign of "The Penguins," by Joyce and Wild. Latitude 77° 32' south, longitude 166° 12' east. Antarctica, 1908,] 99 l., 10 pl. 4°.

David, T. W. E., The ascent of Mount Erebus. Nemo, Midwinter night. A messman, Trials of a messman. Putty, A pony watch. Lapsus lingue, Southward bound. M., A. F., Erebus. Shellback, An ancient manuscript. Murray, J., Life under difficulties. Mawson, D., Bathylbia.

One of ninety copies printed. Title within ornamental border, with vignette in colors. At head of title: 1908-09.

Text said to have been partly printed in the south Polar regions; edited by E. H. Shackleton. Loose sheets, laced in. Plate called for in the text of "Life under difficulties," by J. Murray, omitted; said never to have been published.

Illustrations: 10 plates (3 etchings and 7 lithographs), and one lithograph in the text.

Binding: covers made from the wood of packing-cases which contained the provisions; leather back.



BINDING (DOUBLURE) BY LORTIC, 1900
(ZADIG, BY VOLTAIRE)

Authors, continued.

B., L. *La tribu indienne; ou, Édouard et Stellina.* Par le citoyen L. B. [i. e., Lucien Bonaparte, prince of Canino.] Paris, An VII [1799]. 2 v. in 1. 5 pl. 12°.

One of the few copies printed on wove paper, and reputed to be the only one recorded in that state.

Illustrations: 5 plate proofs before letters (including the rare *Soif de l'or*) by Roger and Godefroy after Prud'hon, three bearing the signatures of the artist and the engraver. For a detailed account of these plates, see: Cohen, Henry. *Guide de l'amateur de livres à gravures du XVIII^e siècle.* Paris, 1886. 5. ed. 8°.

Binding, by Mercier, of red straight-grain morocco, gilt. Sides tooled with a frame in the manner of Bozérian. Doubled with pale blue watered silk within a border of the Greek key pattern. Back tooled and lettered. With edges gilt over marbled and lining of light blue watered silk. In loose leather protective cover, tooled and lettered, and inserted in slip case.

From the library of M. Lebarbier de Tinan and of M. Montgermont. Bookplate of W. A. Spencer.

Badauderies parisiennes; les rassemblements; physiologies de la rue; observées et notées par Paul Adam, Alfred Athys... et Eugène Veek. Prologue par Octave Uzanne. Gravures hors texte de Félix Vallotton. Vignettes dans le texte par François Courboin. Paris: Imprimé pour les Bibliophiles indépendants, chez H. Floury, 1896. 2 p.l., xii, 232 p., 30 pl. 8°.

no. 124 of 200 copies on hand-made Japan paper; plates on machine-made Japan paper. Edited by Octave Uzanne.

Illustrations: 126 vignettes in the text, and 30 plates. In all, 156 illustrations.

Binding, by Carayon, 1897, three-fourths dark red crushed levant morocco. Back lettered in gilt. With marbled end papers and rough edges. Original covers and outside wrapper bound in.

Baisers, Les. See Dorat, Claude Joseph.

Balzac, Honoré de. *Les contes dramatiques, colligez ez abbayes de Touraine et mis en lumière par le sieur de Balzac pour l'esbattement des Pantagruelistes et non aultres.* Cinquiesme édition. Illustrée de 425 dessins par Gustave Doré. Paris: Société générale de librairie, 1855. xxxi(i), 614 p., 1 l. 8°.

First impression. One of the few copies on India paper.

Binding, by Marius Michel, 1909, of black crushed levant morocco. Sides surrounded by a three-line fillet tooled in blind, enclosing an inlaid panel of gutta percha; front panel embossed with an oak leaf scroll intertwined at the top with a ribbon lettered: *Une drachme de joyeuslitez;* pendant from the scroll, a shield stamped with a figure from the vignette on the title-page; back panel embossed with a vine and clusters of grapes. Doubled with red morocco, gilt. Centre panel plain, within a border of conventionalized oak leaves inlaid in black, and surrounded by an inlaid frame of black morocco with an inner and outer fillet in gilt. Back lettered in blind. With gilt edges, marbled end papers, and lining of black figured silk. In loose leather protective cover, tooled and lettered, and inserted in slip case.

Bookplates of W. A. Spencer and the Bibliothèque de Paul de Saint-Victor.

— *Histoire de l'empereur, racontée dans une grange par un vieux soldat.* Pré-

face de Henry Houssaye. [Les eaux-fortes en couleurs gravées par Adolphe Lalauze d'après les aquarelles originales de son fils Alphonse Lalauze.] Paris: H. Leclerc, 1904. 3 p.l., (i)iv-viii, 59 p., 1 l., 1 pl. 31 extra pl. sq. 8°.

no. 76 of 100 copies on wove paper.

Illustrations: frontispiece, and 14 vignettes in the text, with one of five sets of 15 artist's proofs (no. 2), autographed by the engraver; appended, 15 impressions in black from the original plates; inserted following the half-title, an original aquarelle by Alphonse Lalauze. In all, 46 illustrations.

Binding, by Joly fils, 1906, of green crushed levant morocco, gilt. Sides inlaid with bands of dark brown morocco forming a frame and a large diamond-shaped centre panel, both outlined with fillets in gilt. Centre panel tooled with a border of curved fillets and small ornaments in the angles; at the bottom, the monogram of Mr. Spencer; corners tooled with the Napoleonic eagle within a victor's wreath and small ornaments surrounded by two-line fillets. Mosaic doublure consisting of large circular compartments outlined by fillets of dark brown and gilt intersecting at right angles; the interspaces tooled with a victor's wreath on a mosaic of blue and adorned with small ornaments in gilt on a mosaic of orange. Back tooled, lettered, and inlaid. With edges gilt over marbled and lining of dark brown silk. Original covers bound in. In loose leather protective cover, tooled and lettered, and inserted in slip case.

— *Les proscrits.* Dix-neuf compositions dessinées et gravées à l'eau-forte par Gaston Bussiére. Paris: A. Ferroud, 1905. 2 p.l., 80 p., 1 l., 5 pl. 37 extra pl. sq. 4°.

no. 17 of twenty large paper copies reimposed on Japan or wove paper; this copy on wove paper. Initialed by F. Ferroud.

Illustrations: original designs, consisting of a title-page vignette, initial head-piece, 10 vignettes in the text, 5 plates, and final tail-piece, all with plate proofs in two states; inserted before the title-page, an original aquarelle by Bussiére. In all, 55 illustrations.

Binding, by Mercier, 1909, of green crushed levant morocco, gilt. Sides within three frames of three-, three-, and one-line fillets respectively, the second with small ornaments at the corners. Doubled with maroon grosgrain silk within an ornamental border of fillets and small tools; at the bottom, the monogram of Mr. Spencer. Back tooled and lettered. With edges gilt over rough, marbled end papers, and lining of maroon grosgrain silk. Original covers bound in. Inserted in slip case.

Banville, Théodore de. *Les princesses.* Compositions de Georges Rochegrosse, gravées à l'eau-forte par E. Decisy. Paris: A. Ferroud, 1904. vi p., 1 l., 42 p., 2 l., 20 pl., 1 port. 49 extra pl. 8°.

no. 23 of forty-five copies on Japan paper. Initialed by F. Ferroud.

Illustrations: frontispiece portrait of the author, title-page vignette, initial head-piece, 20 plates, and final tail-piece, all with plate proofs in two states; inserted before the half-title, an original aquarelle by Rochegrosse. In all, 73 illustrations.

Binding, by Joly fils, 1908, of black crushed levant morocco. Sides within a frame of two double fillets. At the centre an ornamental circle within a wreath, and at the corners quadrants of the same design; the intervening space divided into compartments of irregular size and shape, four filled with dots, and the remainder tooled with branches of foliage and small ornaments. Doubled with red morocco within a border of small tools. Centre panel within a frame of fillets and tooled with a Grollieresque pattern; the interspaces part stippled and part plain. Back tooled and lettered. With edges gilt over marbled and lining of red

Authors, continued.

silk. Original covers bound in. In loose leather protective cover, tooled and lettered, and inserted in slip case.

Barbey d'Aureville, Jules Amédée. *Le chevalier Des Touches*, par J. Barbey d'Aureville. Dessins de Julien le Blant, gravés par Champollion. Paris: Librairie des bibliophiles, 1886. 2 p.l., 239 p., 2 l., 6 pl., 1 port. 14 extra pl. 8°.

no. 92 of 100 large paper copies on wove Holland paper.

Illustrations: frontispiece portrait of the author, and 6 plates, all with plate proofs in two states. In all, 21 illustrations.

Binding, three-fourths dark reddish-brown crushed levant morocco. Back stamped with a small ornament and lettered in gilt. With marbled end papers and rough edges. Original covers bound in.

Bookplates of W. A. Spencer, and of Ch. Bouret.

Bastide, Jean François de. *La petite maison. Préface d'Abel Patoux. Seize aquarelles dessinées et gravées en couleurs par Ad. Lalauze.* Paris: H. Leclerc, 1905. 2 p.l., (i)vii-xiv p., 1 l., 51(1) p., 1 l. 48 extra pl. 8°.

no. 1 of 150 copies. On wove paper.

Illustrations: original cover vignette, title-page vignette, 2 head-pieces, 10 vignettes in the text, and final tail-piece, with the original aquarelles for the same, and an additional original design for a frontispiece omitted in this copy; appended, plate proofs in two states for all 16 designs. In all, 63 illustrations.

Binding, by Gruel, of blue crushed levant morocco, gilt. Sides within ornate borders of small tools, fillets inlaid in olive green, and an inner frame tooled with three-line fillets forming a diaper of diamond-shaped lozenges alternately inlaid in olive green and each stamped with a small tool. Doubled with green morocco. Centre panel tooled with a repeat pattern of small flowers and enclosed by six fillets. Back tooled and lettered. With gilt edges, marbled end papers, and lining of blue grosgrain silk. Original covers bound in. In loose leather protective cover, tooled and lettered, and inserted in slip case.

Bayard, Histoire du gentil Seigneur de. See Mailles, Jacques de, called "le Loyal serviteur."

Beraldi, Henri. *Estampes et livres. 1872-1892.* Paris: L. Conquet, 1892. xiii, 277 p., 1 l., 42 pl. (12 col.) 8°.

no. 20 of 390 copies on wove paper. Autograph presentation copy from the author to M. Chambolle.

A descriptive account of the Beraldi collection of 12,000 portraits and prints, catalogues of which were issued under title "Mes estampes" (1. ed., 1884; 2. ed., 1887); and 400 illustrated books (about 1,000 volumes) in fine bindings, forming the greater part of the Paillet collection, a catalogue of which was issued by Beraldi in 1885 under title "Bibliothèque d'un bibliophile."

Illustrations: frontispiece and 41 facsimiles of bindings, consisting of 12 chromotypes by Danel, and 29 heliogravures by Dujardin; following the text, a vignette portrait of Cuzin. In all, 43 illustrations.

Binding, by Chambolle-Duru, of light brown crushed levant morocco, gilt. Sides within a fillet inlaid in olive green and an inner frame of fillets of red and olive green interlacing in a Greek pattern. Inside border of two fillets enclosing three two-line fillets intersecting at the sides and corners. Back tooled, lettered, and inlaid in colors. With marbled end papers and gilt edges. Original covers bound in. Inserted in slip case.

— *La reliure du XIX^e siècle.* Partie 1-4. Paris: L. Conquet, 1895-97. 4 v. 10 fac., 283 col. pl., 8 port. on 2 pl. illus. 4°.

no. 266 of 295 copies on hand-made wove paper. Large paper copy.

Illustrations: 10 facsimiles of letters, 283 heliogravure reproductions of rare bindings, and 8 portraits of modern French binders. In all, 301 illustrations.

Binding, by Mercier, 1899-1902, of red crushed levant morocco, gilt. Sides within two frames of six- and five-line fillets respectively, and an inner frame of three-line fillets intersecting at the corners. Doublure by four different binders, viz.: v. 1, by Lortie, 1902; orange morocco within a border of small tools; three-line fillets forming a repeat pattern of rectangular compartments, each containing a rose inlaid in red and adorned with small tools; interspaces inlaid in blue and adorned with small tools on a stippled ground. v. 2, by Gruel, 1901; olive green morocco; oriental mosaic in brown and blue, with stippled and blind-tooled ornamentation. v. 3, by Mercier, 1900; blue morocco within a border of small tools; borders of fillets in gilt and inlaid in dark blue surrounding a Louis XVth frame inlaid in dark blue and adorned with fillets in gilt, small tools azuré, and sprays of small flowers inlaid in red and pink. v. 4, by Marius Michel, 1899; citron morocco within a border of small tools; large flowers, buds, and leaves inlaid in green and two shades of blue tooled in gilt and entwined with a ribbon inlaid in dark blue. Back tooled and lettered; at the bottom, the monogram of Mr. Spencer. With edges gilt over rough, marbled end papers, and linings of colored silk. Original covers bound in. Inserted in slip cases.

Béranger, Pierre Jean de. *Dernières chansons de Béranger, de 1834 à 1851, avec une préface de l'auteur.* Illustrées de 14 dessins de A. de Lemud, gravés sur acier par MM. Balin, Brunet (and others). Paris: Perrotin, 1860. 2 p.l., iii, 374 p., 14 pl., 1 port. 14 extra pl. 8°.

At head of cover title: *Œuvres posthumes de Béranger.*

Illustrations: frontispiece portrait of the author, and 14 plates with plate proofs before letters on India paper and mounted. In all, 29 illustrations.

Binding, by Lortie, 1898, of red crushed levant morocco, gilt. Sides tooled with three fillets. Doubled with light green morocco within four fillets; at the bottom, the monogram of Mr. Spencer. Back tooled and lettered. With edges gilt over rough, marbled end papers, and lining of red grosgrain silk. Original covers bound in. Bound in at the end, the covers to parts 27-41 of Perrotin's 1847 edition of Béranger's "Œuvres complètes." Binder's title: Béranger. *Œuvres.*

— *Ma biographie, écrite par Béranger; avec un appendice et des notes.* Ornée d'un portrait en pied dessiné par Charlet, d'une photographie d'après le marbre de M. Geoffroy-Dechaume, et de huit gravures d'après d'Aubigny, Sandoz et Wattier, exécutées par Durond, Massart, Lalaisse, Nargeot et Ruhierre. Paris: Perrotin, 1860. 2 p.l., 416 p., 1 l., 7 pl., 4 port. 10 extra pl. 8°.

At head of title: *Œuvres posthumes de Béranger.*

Illustrations: frontispiece portrait of the author, 2 other portraits, and 6 plates, each with plate proof before letters on India paper and mounted; one double plate, and one photograph, together with a second copy not retouched. In all, 21 illustrations.

Binding, by Lortie, 1898, of red crushed levant morocco, gilt. Sides tooled with three fillets. Doubled with light green morocco within four fillet; at the bottom, the monogram of Mr. Spencer. Back tooled and lettered. With edges gilt over

Authors, continued.

rough, marbled end papers, and lining of red grosgrain silk. Original covers bound in. Bound in at the end, the covers to parts 42-54 of Perrotin's 1847 edition of Béranger's "Œuvres complètes." Binder's title: Béranger. Œuvres.

— *Musique des chansons de Béranger; airs notés anciens et modernes.* Neuvième édition, revue par Frédéric Bérat, augmentée de la musique des chansons posthumes d'airs composés par Béranger, Halévy, Gounod et Laurent de Rillé, avec deux tables, l'une alphabétique, l'autre historique, des 450 airs du recueil. Paris: Perrotin, 1865. 3 p.l., 344 p., 78 pl., 1 port. 121 extra pl. 8°.

On leaf preceding text: Album Béranger par Grandville.

Illustrations: frontispiece portrait of the author, and a second portrait by Reynolds after A. Scheffer; facsimile of part of a letter from the author to Grandville; 78 plates by various engravers after Grandville, with plate proofs on India paper, and 41 extra plates by the same artists on India paper. In all, 200 illustrations.

Binding, by Lortic, 1898, of red crushed levant morocco, gilt. Sides tooled with three fillets. Doubled with light green morocco within four fillets; at the bottom, the monogram of Mr. Spencer. Back tooled and lettered. With edges gilt over rough, marbled end papers, and lining of red grosgrain silk. Original covers, dated 1866, bound in. Binder's title: Béranger. Œuvres.

— *Œuvres complètes de P.-J. de Béranger.* Nouvelle édition revue par l'auteur. Illustrée de cinquante-deux belles gravures sur acier entièrement inédites, d'après les dessins de M.M. Charlet, A. de Lemud [etc. Édition augmentée de dix chansons nouvelles et du fac-simile d'une lettre de Béranger.] Paris: Perrotin, 1847. 2 v. 1 fac., 52 pl. 62 extra pl. 8°.

Originally published in 56 parts; covers to issues 1-26 bound in at the end; those to issues 27-56 bound in at the end of the copies of Perrotin's 1860 edition of "Ma biographie," and the "Dernières chansons" belonging to the Spencer collection.

Illustrations: facsimile letter from the author to the publisher, together with a second impression of the same; frontispiece portraits of the author by Sandoz; that to v. 1 engraved by Pannier, that to v. 2 engraved by Massart; engraved title-page to v. 2, with plate proof in two states; and 52 plates, each with plate proof before letters on India paper and mounted; the plate facing p. 358 in v. 1, and that facing p. 75 in v. 2, and the proof before letters to the plate facing p. 57 in v. 2, repeated. In all, 114 illustrations.

Binding, by Lortic, 1898, of red crushed levant morocco, gilt. Sides tooled with three fillets. Doubled with light green morocco within four fillets; at the bottom, the monogram of Mr. Spencer. Back tooled and lettered. With edges gilt over rough, marbled end papers, and lining of red grosgrain silk. Original covers bound in. Binder's title: Béranger. Œuvres.

Bertolotti, Antonio. Francesco Cenci e la sua famiglia; studi istorici di A. Bertolotti. Seconda edizione, ampliata e con nuovi documenti inediti. Firenze: Tipografia della Gazzetta d'Italia, 1879. 2 p.l., (1)4-474 p. 12°.

Binding, by Stroobants, three-fourths red crushed levant morocco, gilt. Back lettered; panels stamped with center tool. With marbled end papers and gilt top. Original covers bound in.

Blackmantle, Bernard, pseud. of C. M. Westmacott. *The English spy:* an original work, characteristic, satirical, and humorous. Comprising scenes and sketches in every rank of society, being portraits of the illustrious, eminent, eccentric, and notorious. Drawn from the life by Bernard Blackmantle. The illustrations designed by Robert Cruikshank. London: Sherwood, Jones, and Co., 1825-26. 2 v. 72 pl. 8°.

First edition. v. 2 published by Sherwood, Gilbert, and Piper, 1826. Continued by the same editor under title: St. James royal magazine.

Illustrations: 72 copperplates, etched, aquatinted, and colored by Cruikshank.

Binding by Riviere and Son, of red straight-grain morocco, gilt. Sides tooled with three fillets. Inside dentelles. Back tooled and lettered; panels mitred and cornered, with center tool. With marbled end papers and gilt edges.

Bookplate of W. A. Spencer, and armorial bookplate of Daniel Cooper.

Boëx, J. H. H. See **Rosny, J. H.,** pseud. of J. H. H., and S. J. F. Boëx.

Boëx, S. J. F. See **Rosny, J. H.,** pseud. of J. H. H., and S. J. F. Boëx.

Boileau-Despréaux, Nicolas. *Œuvres poétiques de Boileau-Despréaux.* avec une introduction et des notes par F. Brunetière. Paris: Hachette et Cie., 1889. 2 p.l., xxxi, 473 p., 3 l., 22 pl., 1 port. 4°.

One of 25 copies on India paper; this copy numbered 129.

Illustrations: etchings, consisting of 4 headpieces, 1 tail-piece, 22 plates, and 1 portrait, engraved by Barbant, Haussoulier, and others, after designs by Rossigneux, Lechevalier-Chevignard, and others. In all, 28 illustrations.

Binding, by Joly fils, 1910, of dark brown crushed levant morocco, gilt. Sides within a broad ornamental gilt border, with fleurons of thistles inlaid at the corners. Doubled with dark green morocco. Centre panel within a border of three three-line fillets interlacing in a Groleriesque pattern; at the bottom, the monogram of Mr. Spencer. Back tooled and lettered. With gilt edges, marbled end papers, and lining of dark green grosgrain silk. Original covers bound in. In loose leather protective cover, lettered and inlaid, and inserted in slip case.

Boufflers, Stanislas Jean de, marquis. *Aline, reine de Golconde; conte par le Chevalier Stanislas de Boufflers.* Paris: Gravé & imprimé pour la Société des amis des livres, 1887. 2 p.l., iv, 29(1) p., 3 l. illus. 18 extra pl. 8°.

Edited by O. Uzanne. Text engraved by A. Leclère. Appended, a list of the members of the society.

One of two copies, numbered 115 bis and 115 ter, reserved for copyright; this copy no. 115 ter.

Illustrations: 15 etchings (including 3 aquatints) in the text, by E. Gaujean after A. Lynch, with plate proofs before letters of all except the vignette on p. 8, and with plate etchings in the pure state of the vignettes on p. 6 and 25 (on Japan paper), and p. 8 and 20 (on Holland paper). In all, 33 illustrations.

Binding, by Mercier, 1909, of red crushed levant morocco, gilt. Sides tooled with a medallion within a wreath suspended from a frame with ornaments in the corners and at the top and bottom; the whole within an outer border of three fillets. Doubled with blue morocco within a border of small tools. Centre panel within a scrollwork border with crowns

Authors, continued.

and thistles and surrounded by a three-line fillet; at the bottom, the monogram of Mr. Spencer. Back tooled and lettered. With gilt edges, marbled end papers, and lining of red watered silk. Original covers bound in. In loose leather protective cover, tooled and lettered, and inserted in slip case.

Bourdeille, Pierre de, seigneur de Brantôme. See **Brantôme, Pierre de Bourdeille, seigneur de.**

Bourges, Élémer. *L'enfant qui revient.* Illustré par Louis Malteste. Paris: A. Romagnol [1905]. 2 p.l., xl, 12 p., 1 l., 5 pl., 1 port. 22 extra pl. 8°. (Collection de l'Académie des Goncourt.)

no. 84 of 130 copies. p. i-xl, script text, with illustrated borders; p. 1-12, text in roman type. Illustrations: frontispiece portrait of the author, a second half-title illustrated in colors, 41 borders illustrated in colors, and 5 colored plates, with 20 plate proofs, in one tone, of 40 of the illustrated borders, appended, and with a plate proof, in colors, of the first border inserted before p. 1. In all, 69 illustrations.

Binding, by Stroobants, 1911, of red crushed levant morocco, gilt. Sides tooled with three fillets. Inside roll-produced border. Back tooled and lettered. With marbled end papers and gilt edges. Original covers bound in.

Bourget, Paul. *Pastels; dix portraits de femmes.* Nouvelle édition, revue et corrigée par l'auteur. Illustrations de Robaudi et Giraldon. Paris: L. Conquet, 1895. 2 v. 213 extra pl. 4°.

One of eight copies on white wove paper. With very broad margins.

v. 1, 4 p.l., (1)4-330 p., 1 l. v. 2, 200 pl.

Illustrations: v. 1, 11 aquarelles by Robaudi (for the general half-title and the half-titles to the chapters) reproduced from copper intaglios, printed in colors "à la poupée," and retouched by the artist; 3 additional aquarelles similarly reproduced but not used; 35 aquarelles by Giraldon (fleurons, head- and tail-pieces, ornamental letters, etc.) reproduced by lithography in colors; 11 original aquarelles by Robaudi (one on the verso of the general half-title and 10 on plates) specially executed for this copy. v. 2, 200 lithograph plate proofs for 27 of the designs by Giraldon in from five to ten states, the final state of two wanting. In all, 259 illustrations.

Binding, by Mercier, 1900-1901, of brown crushed levant morocco, gilt. v. 1, sides, within three five-lines fillets broken and interlacing in a geometrical design; in the corners, violets, with leaves and flowers inlaid in appropriate colors. Doubled with grayish-green morocco within a border of small tools. Centre panel within a wreath of violets inlaid in purple and four shades of green and surrounded by a frame of three fillets. Back tooled, lettered, and inlaid with units from the design on the sides. With marbled end papers, gilt edges, and lining of dark brown grosgrain silk. Lower edges entirely uncut. Original covers bound in. v. 2, three-quarters binding only. Back as in v. 1. With marbled end papers and rough edges. In loose leather protective covers, tooled, lettered, and inlaid, and inserted in slip cases.

Bowes, James Lord, joint author. See **Audsley, George Ashdown, and J. L. Bowes.**

Brantôme, Pierre de Bourdeille, seigneur de. *Les sept discours touchant les Dames galantes du Sieur de Brantôme, publiés sur les manuscrits de la Bibliothèque nationale par Henri Bouchot.* Dessins d'Édouard de Beaumont, gravés

par É. Boilvin. Paris: Iovavst, 1882. 3 v. 9 pl., 1 port. 20 extra pl. 8°.

no. 2 of 20 copies on India paper.

Illustrations: frontispiece portrait of the author, and 9 plates, all in two states, together with a complete set of artist's proofs on old Japan paper autographed in pencil by Boilvin. In all, 30 illustrations.

Binding, by Canape, of dark blue crushed levant morocco, gilt. Sides tooled with fillets interlacing at the corners, and forming, at the ends of the board, compartments ornamented with small tools. Inside border of two double fillets, with ornaments at the corners. Backs tooled and lettered. With marbled end papers and gilt edges. Original covers bound in. Inserted in slip cases.

Brillat-Savarin, Jean Anthelme. *Physiologie du goût de Brillat-Savarin, avec une préface par Ch. Monselet. Eaux-fortes par Ad. Lalauze.* Paris: Jouaust, 1879. 2 v. 1 port. 51 extra pl. 8°.

no. 55 of 170 copies on Holland paper.

Illustrations: v. 1, frontispiece portrait of the author and 27 vignettes in the text; v. 2, 24 vignettes in the text; with plate proofs to all the vignettes in both volumes. In all, 103 illustrations.

Binding, by Champs, half dark green crushed levant morocco. Back lettered in gilt. With marbled end papers and rough edges; gilt top. Original covers bound in.

Brogie, Charles Jacques Victor Albert de, duc. *Le jour de Fontenoy, par le duc de Broglie. Navarre: Sous la direction d'un amateur, 1897.* 4 p.l., iii, 74 p., 8 pl. 73 extra pl. 8°.

no. 55 of seventy-five copies on wove paper. With autograph of Adolphe Lalauze and of Alphonse Lalauze.

Illustrations: etchings in colors by Adolphe Lalauze after his own designs and those of his son Alphonse Lalauze; in detail: original cover vignette, title-page vignette, initial head-piece, 8 plates, and final tail-piece, all with plate proofs in black; inserted preceding the text, an original aquarelle signed by both artists, and appended, one of six sets of plate proofs in colors, in five states, of all the illustrations. In all, 85 illustrations.

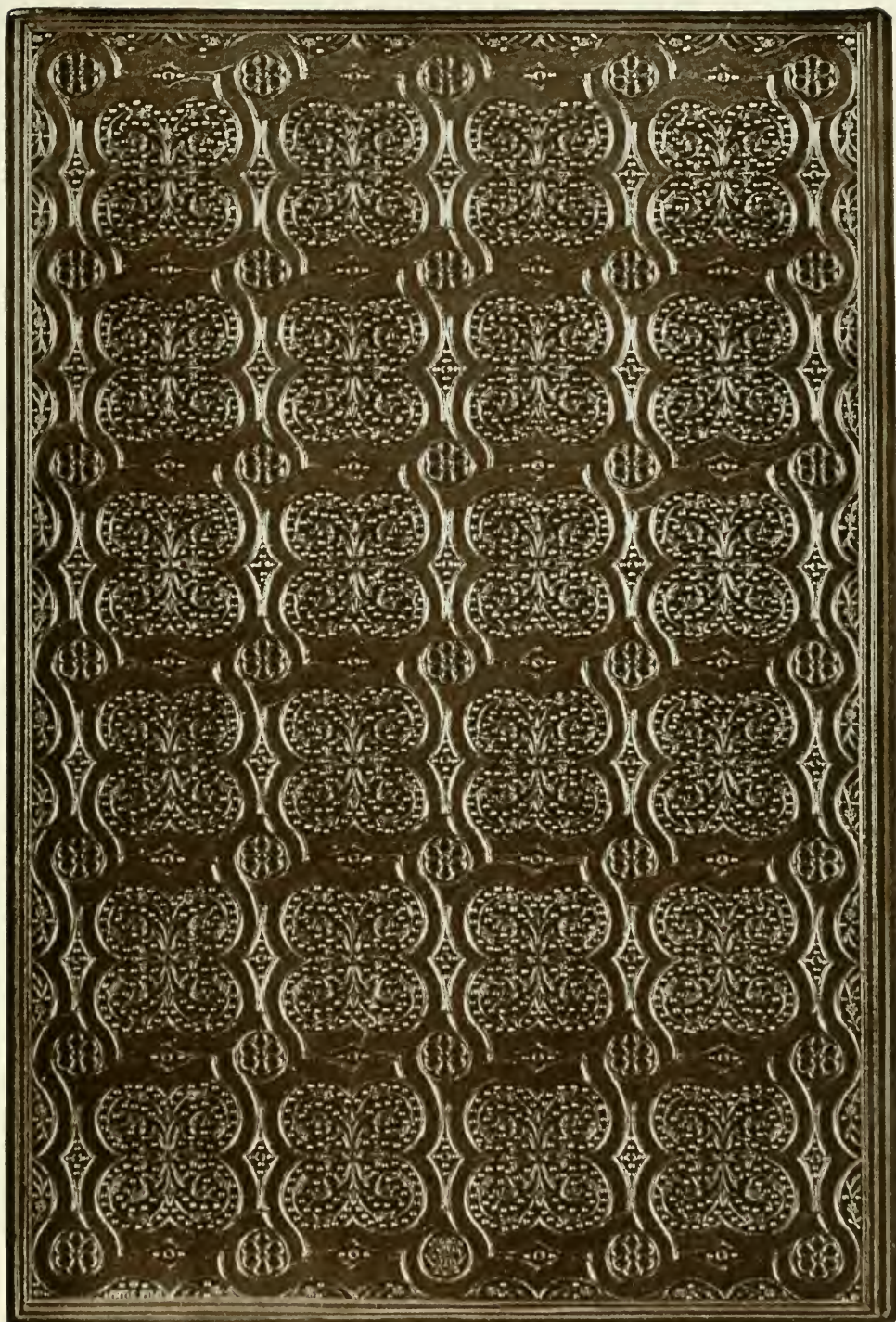
Binding, by Mercier, 1906, of blue crushed levant morocco, gilt. Sides within a border of small tools and fillets surrounding a frame inlaid in red and adorned with small tools in the style of Louis xv. Doubled with white morocco within a border of small tools. Centre panel plain, within fillets and a deep dentelle border in the style of Derome. Back tooled, lettered, and inlaid in colors. With gilt edges, marbled end papers, and lining of blue grosgrain silk. Original covers bound in. In loose leather protective cover, tooled, lettered, inlaid, and inserted in slip case.

C., de, comte. *Les contes rémois, par M. le Cte. de C... i. e., Louis Marie Joseph le Riche, comte de Chevigné.* Dessins de E. Meissonier. Paris: M. Lévy frères, 1858. 3 p.l., (1)4-239 p., 3 port. 3. ed. 8°.

On large-size Holland paper.

Illustrations: 3 portraits, including one of Meissonier, and 49 head-pieces, all on India paper and mounted. In all, 52 illustrations.

Binding, by Marius Michel, 1907, of blue crushed levant morocco, gilt. Sides within a frame of two double fillets, the corners left open, tooled with a floreated harp, and inlaid with a yellow rose; the interspaces tooled with branches of leaves and buds. Doubled with ochre morocco inlaid with a Grolieresque pattern in blue, the interspaces filled with delicate branches of leaves and flowers tooled in gilt and inlaid in red, yellow, white, and green. Back tooled, inlaid, and lettered in gilt. With edges gilt over rough, marbled end papers, and lining of dark gray-brown grosgrain silk. Original covers bound in. In loose leather protective cover, tooled and lettered, and inserted in slip case.



BINDING (DOUBLURE) BY LORTIC, 1897
(LF BIBLIOMANE, BY CHARLES NODIER)

Authors, continued.

Catholic Church, Roman. Le livre d'heures de la Reine Anne de Bretagne. Traduit du Latin et accompagné de notices inédites par M. l'Abbé Delaunay. Paris: L. Curmer, 1861. 2 v. illus. 49 extra pl. 4°.

[v. 1.] Text. 477 p.

[v. 2.] Translation. 474 p.

One of 850 copies printed. Originally published in 50 parts.

Text, in 15th century gothic type, from the original manuscript in the Bibliothèque nationale at Paris. Prefixed to v. 2, a list of the subscribers; appended, a catalogue of the plants used in the decorative borders.

Illustrations: 63 large miniatures, including the calendar, and nearly 350 borders, the work of Jean Bourdichon, reproduced by lithography in the original colors. At p. 7, a portrait of Queen Anne. Inserted in the text, mounted photographs of 49 of the miniatures.

Binding, by Capé, of brown crushed levant morocco, gilt. Sides within two frames inlaid in black, each surrounded by two fillets in gilt. In the centre, the arms of Anne of Brittany tooled in gilt and inlaid in leather of five different colors. Doubled with dark green watered silk within a border of small tools. Backs inlaid and lettered in gilt. With lining of dark green watered silk and gilt edges, those of v. 1 tooled, with the letter L painted in red at the top and bottom, and the letter A in red, black, and white on the front. In loose leather protective covers, lettered in gilt, and inserted in slip cases.

Chants et chansons populaires de la France. [série 1-3. Paris:] H. L. Delloye, 1843. 3 v. illus. 8°.

First impression. On wove paper. Engraved title-page also to each volume. Title to série 3 reads: Chants et chansons populaires de la France. Notices par M. Du Mersan. Original cover to série 3 dated 1844. Each volume originally published in 28 parts. Leaves in this copy washed and sized.

Illustrations: 338 steel engravings by various artists on 169 leaves. For detailed information concerning the illustrations, see: Brivois, Jules. Guide de l'amateur. Bibliographie des ouvrages illustrés du XIXe siècle. Paris, 1883. 8°. p. 94.

Binding, by Mercier, 1902, of green straight-grain morocco, gilt. Sides within fillets surrounding a border with floreated ornamentation at the corners and sides joined by fillets of five lines; center panel adorned with a floreated lozenge in a frame composed of a single line fillet with a small ornament at the corners. Doubled with red watered silk within fillets and a border of small tools. Backs tooled and lettered. Original covers bound in. Inserted in slip cases.

Charnay, Désiré. Les anciennes villes du Nouveau monde; voyages d'exploration au Mexique et dans l'Amérique centrale, par Désiré Charnay, 1857-1882. Ouvrage contenant 214 gravures et 19 cartes ou plans. Paris: Hachette et Cie., 1885. xii, 469 p., 1 l., 1 map, 1 port. 4°.

no. 1 of twelve copies on Japan paper.

Illustrations: frontispiece portrait of the author, 187 designs in the text, and 45 plates, paged in. In all, 233 illustrations.

Binding, by Bretault, three-fourths red crushed levant morocco. Back lettered in gilt. With marbled end papers and rough edges; gilt top.

Chateaubriand, François Auguste René de, vicomte. Les aventures du dernier Abencerage. Portrait d'après David d'Angers, interprété par Florian, 43 illus-

trations de Daniel Vierge, gravées par Florian. Paris: É. Pelletan, 1897. 135(1) p. 44 extra pl. 4°.

no. 54 of fifty-five copies on India paper. This copy printed for Mr. Spencer.

Illustrations: ornamental half-title; portrait of the author after the medallion of David d'Angers; frontispiece; 3 head- and 3 tail-pieces; 25 vignettes in the text, and 10 plates, with 44 plate proofs appended. Plates paged in. In all, 88 illustrations.

Binding, by Canape, 1911, of red crushed levant morocco. Sides within fillets surrounding a border of twisted rope tooled in blind, with gilt dots at the sides and in the interstices; centre panel adorned with a large diamond-shaped lozenge and corner ornaments tooled in blind, filled with knots, and twisted rope interspersed with gilt dots. Doubled with green morocco tooled in gilt in the same manner as the sides, but with a circular panel stamp showing a six-pointed star interlaced with semicircles, with knots in the interspaces. Back tooled and lettered. With gilt edges and lining of red grosgrain silk. Original covers bound in. In loose leather protective cover, tooled and lettered, and inserted in slip case.

Chaucer, Geoffrey. The works of Geoffrey Chaucer, now newly imprinted. [Colophon: Here ends the book of the Works of Geoffrey Chaucer, edited by F. S. Ellis; ornamented with pictures designed by Sir Edward Burne-Jones, and engraved on wood by W. H. Hooper. Printed by me William Morris at the Kelmscott Press, Upper Mall, Hammer-smith, in the county of Middlesex. Finished on the 8th day of May, 1896.] 2 blank l., ii p., 1 l., 554 p. f°.

One of 425 copies. Side notes and headings in red.

"The hearty thanks of the editor and printer are due to the Reverend Professor Skeat for kindly allowing the use of his emendations to the Ellesmere ms. of the Canterbury tales, and also of his emended texts of Chaucer's other writings. The like thanks also the editor and printer give to the delegates of the Oxford University Press for allowing them to avail themselves of Professor Skeat's permission."

Illustrations: 87 pictures by Burne-Jones; full-page woodcut title, 14 large borders, 13 borders or frames for the pictures, and 26 large initial words, together with small and large initial letters, designed by W. Morris.

Binding, by Riviere, 1910, of red crushed levant morocco. Sides within three ornamental embossed borders separated by fillets tooled in blind and surrounding a centre panel tooled in blind with ornamental fillets forming compartments, each stamped with a centre tool. Doubled with vellum within a frame of fillets tooled in blind and enclosing an embossed border. Centre panel surrounded by a broad Florentine border of fillets and small tools in gilt. Back lettered and embossed. With rough edges and vellum paper end papers; gilt top. In red morocco box of book form, adorned with blind tooling, lettered on the back, and lined with red watered grosgrain silk.

Chevigné, Louis Marie Joseph le Riche de, comte. See C., de, comte.

Claretie, Jules. La canne de M. Michelet; promenades et souvenirs. Préface par Alfred Mézières. Douze compositions de P. Jazet, gravées à l'eau-forte par H. Toussaint. Paris: L. Conquet, 1886. 3

Authors, continued.

p.l., iv, 256 p., 1 l., 12 pl., 1 port. 26 extra pl. 8°.

no. 18 of 150 copies on large-size hand-made wove paper. Initialed by the publisher.

Illustrations: frontispiece portrait of the author, and 12 plates, all with plate proofs in two states; on the half-title, an original aquarelle by Jazet. In all, 40 illustrations.

Binding, by Marius Michel, 1896, of full black crushed levant morocco, without ornament. Doubled with red morocco, within a border of small tools. Centre panel surrounded by a frame of two fillets and an inner frame of three, broken and ornamented at the corners. Back lettered. With gilt edges, marbled end papers, and lining of pale gold silk brocaded in black and white. Original covers bound in.

Coignet, Jean Roch. *Les cahiers du Capitaine Coignet (1776-1850), publiés d'après le manuscrit original par Lorédan Larchey.* Illustrés par J. Le Blant. Paris: Hachette et Cie., 1888. 3 p. l., (i)vi-viii, 294 p., 1 l., 18 pl. 5 extra pl. f°.

One of 25 copies on Japan paper. This copy reserved for E. Martinet, the printer of the book.

Illustrations: 66 vignettes in the text, reproduced by the process of Guillaume frères, 18 photogravure reproductions by the process of Dujardin, each mounted and accompanied by guard sheet with descriptive letterpress, and 5 original pen and ink drawings by Le Blant. In all, 89 illustrations.

Binding, by Mercier, 1897, of red crushed levant morocco, gilt. Sides inlaid with a frame of green morocco tooled in gilt and surrounded by fillets of five lines; corners square, with floreated armorial ornaments of different design on dark green morocco inlaid in a circle of red; at the sides, an octofoil inlaid in the same way. Doubled with brown morocco within a border of small tools. Centre panel within a deep ornamental border, the design inlaid in leather of six different colors; the whole within a border of three inlaid fillets, the outer and inner of ochre, and the centre of green morocco tooled with a Greek fret. Back tooled, lettered, and inlaid in colors; at the bottom, the monogram of Mr. Spencer. With gilt edges, marbled end papers, and lining of dark green grosgrain silk. In loose leather protective cover, lettered, inlaid in colors, and inserted in slip case. Exhibited by Mercier at the Exposition universelle, Paris, 1900.

Coppée, François. *Le passant; comédie en un acte en vers. Réproduction en fac-simile du manuscrit de l'auteur et d'une page de musique de J. Massenet. Compositions de Louis Édouard Fournier. Eaux-fortes de Léon Boisson. Édition autorisée par Alphonse Lemerre.* Paris: A. Magnier, 1897. 4 p.l., xxxix(i) p., 2 l. 4°.

One of four copies only, printed on white satin. Autograph letter of A. Romagnol, director of the Librairie de la collection des dix, inserted.

Illustrations: 39 illustrated borders for the text proper, and 8 designs for the preliminary and subsequent matter. In all, 47 illustrations.

Binding, by Mercier, 1908, of white crushed levant morocco, gilt. Sides tooled with an arabesque border enclosing a diamond-shaped centre ornament of the same design, both inlaid in leather of six different colors; the whole within a frame of three fillets. Doubled with light blue morocco within a border of small tools. Centre panel tooled with a repeat pattern of plain and floreated fleurs-de-lis within oval frames of two sizes, and enclosed by an inlaid border of light brown. Back lettered and inlaid in colors. With gilt edges and lining of white watered silk. In blue morocco box lined with old rose plush.

— — — Paris: A. Magnier, 1897. 7 p.l., xxxix f., 1 l., 1 fac., 1 pl. 144 extra pl. 4°.

One of thirty-eight copies on India or hand-made wove paper, numbered 16 to 53; this copy on India paper, no. 30.

Illustrations: 39 illustrated borders for the text proper, 8 designs for the preliminary and subsequent matter, 1 facsimile, and 1 plate, with plate proofs in three states for all except the plate and the design on the second preliminary leaf, and with one additional state of the design on the fifth preliminary leaf, appended; inserted following the first preliminary leaf, a portrait of the author and one of the illustrator, both no. 19 of an impression of 20 copies, on Japan paper, and autographed by M. Romagnol, the engraver. In all, 193 illustrations.

Binding, by Gruel, 1903, of full tan-colored calf. Sides within fillets in gilt and in blind forming at the ends of the board, rectangular compartments adorned with branches of flowers and foliage, and at the corners, square compartments containing eight bust medallions after motifs from the gates of the Baptistery in Florence; the entire ornamentation modelled by hand and chiselled in the leather. Doubled with dark blue morocco. Centre panel within five fillets plain, a sixth au pointillé, and an inner frame of two fillets enclosing a third in blind; at the bottom, the monogram of Mr. Spencer. Back tooled and lettered. With gilt edges and lining of blue grosgrain silk. Original covers bound in. Inserted in the end papers, an autograph letter from M. Gruel concerning the binding. In loose leather protective cover, tooled and lettered, and inserted in slip case.

Cours de danse fin de siècle. See *Rodrigues*, Eugène.

Curtis, George William. *Prue & I*, by George William Curtis. Illustrated from drawings by Albert Edward Sterner. New York: Harper & Bros., 1892. xix, 271(1) p. 1 extra pl. 8°.

no. 73 of 250 large paper copies.

Illustrations: frontispiece etching (signed artist's proof, with remarque), 9 head-pieces, 72 vignettes in the text, 7 tail-pieces, and 15 plates, paged in. In all, 104 illustrations.

Binding, by the Club Bindery, 1898, of dark blue crushed levant morocco, gilt. Sides within three fillets and almost covered with an elaborate spray of roses and leaves. Doubled with pale blue silk within six fillets enclosing a border of small tools. Back lettered; panels mitred and cornered, with center tool. With edges gilt over rough, marbled end papers, and lining of pale blue silk. Inserted in slip case.

Dante Alighieri. *Vita nova.* Illustrée par Maurice Denis. Traduite par Henry Cochin. Paris: Le Livre contemporain, 1907. 2 p.l., (i)iv-viii, 110 p., 1 l., 1 pl. 4°.

no. 73 of 130 copies printed for members of the society; this copy printed for M. J. Raynal. Text and translation.

Illustrations: frontispiece, 40 vignettes, and 84 initial letters, all in colors. In all, 125 illustrations.

Binding, by Ruban, of light tan crushed levant morocco. Sides tooled and inlaid with fleurs-de-lis in white and silver and sprays of carnations in green, red, and gilt around a frame inlaid in brown; at the inner corners and passing over the back, imitation hinges inlaid in brown. Doubled with pink brocaded silk within a frame of fillets, with groups of pink forget-me-nots, and white fleur-de-lis inlaid in the sides and corners. Back inlaid with a pink scroll bearing the title inlaid in red letters outlined in silver. With gilt edges and lining of pink brocaded silk. Original covers bound in. In loose leather protective cover, tooled and lettered, and inserted in slip case.

Daudet, Alphonse. *La Comtesse Irma.* Illustrations et gravures en couleurs de

Authors, continued.

Pierre Vidal. Paris: A. Romagnol [1905]. 3 p.l., 16 p., 1 l., 1 port. 21 extra pl. 8°. (Collection de l'Académie des Goncourt.)

no. 84 of 130 copies.

Illustrations: frontispiece portrait of the author, with smoke proof on tissue paper, and 10 vignettes in the text, with plate proofs in black and in colors appended. In all, 32 illustrations.

Binding, by Stroobants, 1911, of mauve crushed levant morocco, gilt. Sides tooled with three fillets. Inside border of small tools. Back tooled and lettered. With marbled end papers and gilt edges. Original covers bound in.

— Contes choisis de Alphonse Daudet, avec sept eaux-fortes par E. Burnand. Paris: Librairie des bibliophiles, 1883. 2 p.l., iii, 311 p., 2 l., 6 pl., 1 port. 7 extra pl. 8°.

One of twenty copies on Whatman paper; this copy numbered 36.

Illustrations: frontispiece portrait of the author, and 6 plates, all with plate proofs before letters; on the half-title, margins, etc., 74 original aquarelles by Robaudi. In all, 88 illustrations.

Binding, by Chambolle-Duru, of blue crushed levant morocco, gilt. Sides within a two-line fillet, and an inner frame of two- and five-line fillets broken and intersecting at the corners. Inside border of seven fillets. Back lettered; panels within five-line fillets. With edges gilt over rough and marbled end papers. Original covers bound in. Inserted in slip case.

— La mort du Dauphin. Illustrations de O. D. V. Guillonnet, gravées à l'eau-forte par Xavier Lesueur. Paris: A. Ferroud [1907]. 25 l. 45 extra pl. 4°.

no. 24 of twenty-five copies on old Japan paper. Initialed by F. Ferroud.

Illustrations: cover design and 21 designs in the text, with 44 plate proofs of the same in two states, and 21 fleurons, initial letters, frames, etc., the final state of all the illustrations heightened with gold. Inserted as frontispiece, an original aquarelle by Guillonnet. In all, 88 illustrations.

Binding, by Mercier, 1909, of maroon crushed levant morocco, gilt. Sides within three frames of one-, two-, and three-line fillets respectively, the inner broken and ornamented with fleurons with dolphins and fleurs-de-lis. Doubled with dark green grosgrain silk within three frames of fillets, two of one line inclosing a third of seven lines; at the bottom, the monogram of Mr. Spencer. Back lettered; panels mitred and cornered and stamped with a dolphin as centre tool. With marbled end papers, edges gilt over rough, and lining of the same material as the doublure. Original covers bound in. Inserted in slip case.

— Tartarin sur les Alpes; nouveaux exploits du héros tarasconnais. Illustré d'aquarelles Aranda, de Beaumont, Monténard, de Myrbach, Rossi. Gravure de Guillaume frères. Paris: C. Lévy, 1885. 4 p.l., (16-334 p., 4 l. 2 extra pl. 8°.

At head of title: édition du Figaro.

Sequel to "Tartarin de Tarascon."

no. 24 of twenty-five copies on Japan paper.

Illustrations: frontispiece portrait of the author, with smoke proof on tissue paper, 15 head-pieces, 105 vignettes in the text, 15 tail-pieces, and 16 colored plates, pagéd in; inserted before the half-title, an original aquarelle by Rossi. In all, 154 illustrations.

Binding, by Gruel, 1908, of light brown crushed levant morocco, gilt. Sides within a one-line fillet, and an inner frame of two fillets in dark brown, each enclosed in two fillets in gilt and intersecting at the corners. Doubled with light gray-green morocco. Centre panel within two fillets of dark gray-green enclosed by two in gilt. Back tooled,

inlaid, and lettered. With gilt edges and lining of bronze colored silk. Original covers bound in. Inserted in slip case.

Daudet, Léon. Un sauvetage. Illustrations de Ch. Fouquieray, reproduites en couleurs par Fortier-Marotte. Paris: A. Romagnol [1908]. 2 p.l., 34 p., 1 l., 1 port., 14 pl. 17 extra pl. 8°. (Collection de l'Académie des Goncourt.)

no. 84 of 130 copies on wove paper.

Illustrations: frontispiece portrait of the author, 2 vignettes in the text, and 14 plates, all with plate proofs in black. In all, 34 illustrations.

Binding, by Stroobants, 1911, of brown crushed levant morocco, gilt. Sides within three fillets. Inside border of four fillets. Back tooled and lettered. With marbled end papers and gilt edges. Original covers bound in.

De la Borde, Jean Benjamin. See La Borde, Jean Benjamin de.

Denon, Dominique Vivant. Point de lendemain. [By Dominique Vivant Denon.] Illustré de treize compositions de Paul Avril. Paris: P. Rouquette, 1889. vii, 38 p., 1 l., 1 port. 28 extra pl. 8°.

One of 12 copies on Japan paper, numbered 14 to 25; this copy no. 16. Initialed by the publisher.

Illustrations: frontispiece portrait of the author, and 13 vignettes in the text, all with plate proofs in two states. In all, 42 illustrations.

Binding, by Mercier, 1907, of green crushed levant morocco, gilt. Sides tooled with a floreated scrollwork frame of 18th century design, the interspaces inlaid in dark green morocco and adorned with flowers and foliage; the whole within an outer border of three fillets. Doubled with old rose morocco within a border of small tools. Centre panel covered with a semis of roses and dots within a delicately tooled frame, a single unit at the bottom being replaced by the monogram of Mr. Spencer; the whole within an outer border of two fillets. Back tooled, inlaid, and lettered. With gilt edges, marbled end papers, and lining of old rose watered silk. Original covers bound in. In loose leather protective cover, tooled and lettered, and inserted in slip case.

Followed by an historical notice of the author, by Anatole France.

Descaves, Lucien. Flingot. Illustrations et gravures de Georges Jeannot. Paris: A. Romagnol [1907]. 2 p.l., 37 p., 1 l., 4 pl., 1 port. 38 extra pl. 8°. (Collection de l'Académie des Goncourt.)

no. 84 of 130 copies on wove paper.

Illustrations: frontispiece portrait of the author by Charles Fouquieray, engraved by E. Gaspé, with plate smoke proof on India paper autographed by Fouquieray; plate proof of a second portrait of the author, autographed by Jeannot; 14 vignettes in the text, and 4 plates, with plate proofs in two states appended. In all, 57 illustrations.

Binding, by Stroobants, 1911, of red crushed levant morocco, gilt. Sides tooled with three fillets. Inside border of four fillets. Back tooled and lettered. With marbled end papers and gilt edges. Original covers bound in.

Diderot, Denis. Jacques le fataliste et son maître, par Diderot. Douze dessins de Maurice Leloir, gravés à l'eau forte par Courty, De los Rios, Mongin, Teyssonnières. Paris: Imprimé pour les Amis des livres, 1884. 2 p.l., 402 p., 2 l., 10 pl., 1 port. 29 extra pl. 8°.

no. 76 of 138 copies; this copy printed on Japan paper for M. le Comte Alfred Werlé.

Illustrations: frontispiece portrait of the author, in two states; engraved title-page also, in two states;

Authors, continued.

2 vignettes in the text, and 9 plates, with 11 plate proofs before letters; 12 original aquarelles used for the illustrations, and 2 cancelled plates with plate proofs before letters. In all, 42 illustrations.

Binding, by Champs, of garnet red crushed levant morocco, gilt. Sides within a frame of fillets; centre panel tooled with branches, leaves, and flowers, straight and curved fillets, and small ornaments inlaid in blue and green. Doubled with sage green morocco. Centre panel plain, with branches of foliage in the corners inlaid with a heart-shaped ornament in green; the whole surrounded by fillets and a broad border divided into square compartments inlaid with semicircles at the sides and triangles at the corners in green, and adorned with small ornaments tooled in gilt and inlaid in red. Back tooled and lettered. With marbled end papers, gilt top, and lining of maroon watered silk. Inserted in slip case.

Dorat, Claude Joseph. *Les baisers, précédés du Mois de mai. poème* (by C. J. D.) La Haye: Lambert, 1770. 119 p., 2 pl. 1 extra pl. 8°.

First impression; large paper copy, on Holland paper. Title-page and captions rubricated. p. 29-30, 33, 35-36, and 104 wrongly numbered 5-6, 31, 11-12, and 204 respectively.

Illustrations: engraved title-page by Eisen engraved by Ponce; 1 plate by Eisen engraved by de Lengueil; title-page fleuron, 23 vignettes, and 20 tail-pieces by Eisen, and 2 tail-pieces by Marillier, engraved by Aliament, Baquoy, and others. In all, 47 illustrations. For detailed information concerning the illustrations, see: Cohen, Henry. *Guide de l'amateur de livres à gravures du XVIII^e siècle*. Paris, 1886. 5. ed. 4°. col. 160-161.

Binding, by Cuzin, of red crushed levant morocco, gilt. Sides within a frame of five fillets ornamented in the style of Louis xv. Doubled with blue morocco within a border of small tools. Centre panel surrounded by a deep dentelle border in the manner of Derôme. Back tooled and lettered. With gilt edges, marbled end papers, and lining of blue grosgrain silk.

Inserted following the end papers at the front, a plate impression in colors of a bookplate inscribed: *C'est ma toquade. Jean s'en alla comme il étoit venv, and bearing the monogram J. F. T.* Bookplate of W. A. Spencer.

Droz, Gustave. *Monsieur, madame, & bébé.* Édition illustrée par Edmond Morin et ornée d'un portrait de l'auteur en frontispice gravé par Léopold Flameng. Paris: V. Havard, 1878. 4 p.l., 436 p. 8°.

no. 50 of fifty copies on India paper. Autograph letter from the publisher to M. L. Conquet inserted.

Illustrations: frontispiece portrait of the author and 248 vignettes, initial letters, etc., in the text.

Binding, by Marius Michel, 1900, of greenish-blue crushed levant morocco. Sides inlaid with an oval frame of orchids in lavender and dark blue, the stems in black and intertwined, a single stem at the bottom forming the letter S. Doubled with light brown morocco within a border of small tools. Centre panel plain, within a frame inlaid in blue and surrounding a border of delicate conventionalized leaves and buds springing from stems parallel to the frame, tooled in gilt, and inlaid in blue, dark purple, and green. Back inlaid and lettered. With edges gilt over rough, marbled end papers, and lining of light green brocaded silk. Original covers bound in. In loose leather protective cover, lettered, and inserted in slip case.

Dudevant, Mme. *Amantine Lucille Aurore Dupin.* See **Sand**, George, pseud. of A. L. A. D. Dudevant.

Dumas, Alexandre, the elder. *La dame de Monsoreau.* Compositions de Maurice Leloir. Gravures sur bois de J.

Huyot. Paris: C. Lévy, 1903. 2 v. 2 pl. 255 extra pl. f°.

Unique copy on Japan paper, autographed by the publisher.

Illustrations: 2 original engraved covers, the fronts ornamented with a frame, the backs with a vignette; 2 title vignettes; 2 frontispieces; 237 designs in the text; 245 smoke proofs, and 10 original aquarelles by Leloir, 2 occurring on the half-titles, and 8 at p. 38, 170, 300, and 349 in v. 1, and p. 53, 117, 401 and 468 in v. 2, respectively, the last 8 accompanied by guard sheets with descriptive letterpress. In all, 500 illustrations.

Binding, by Mercier, 1907, of dark blue crushed levant morocco, gilt. Sides surrounded by fillets and a broad Grolieresque border, the interspaces filled with delicate tooled. Doubled with dark blue morocco. Centre panel surrounded by two inlaid fillets of gray-blue inclosing an inlaid border of ochre with conventionalized flowers inlaid in rose and green springing alternately from parallel straight stems intertwined with foliage in gilt and passing around the border; at the bottom, the monogram of Mr. Spencer. Backs tooled and lettered. With gilt edges, marbled end papers, and lining of blue grosgrain silk. In loose leather protective covers, tooled and lettered, and inserted in slip cases.

— *Histoire de mes bêtes*, par Alexandre Dumas. Édition illustrée d'un beau portrait de l'auteur, de 11 dessins hors texte par Adrien Marie, et de nombreuses vignettes dans le texte. Paris: C. Lévy [1878]. 2 p.l., 399 p. 8°.

no. 10 of ten copies on India paper.

Illustrations paged in.

Binding, by Stroobants, 1912, three-fourths olive green crushed levant morocco. Back lettered; panels mitred in gilt. With marbled end papers and rough edges; gilt top. Original covers bound in.

— *Les trois mousquetaires*, avec une lettre d'Alexandre Dumas fils. Compositions de Maurice Leloir. Gravures sur bois de J. Huyot. Paris: C. Lévy, 1894. 2 v. 4°.

One of four copies on Japan paper.

Illustrations: 250 woodcuts in the text. On the half-title, an original aquarelle by Leloir. A third volume, containing 250 smoke proofs, missing.

Binding, by Carayon, three-fourths blue crushed levant morocco. Backs tooled and lettered. With marbled end papers and gilt edges. Original covers bound in.

Bookplate of W. A. Spencer, and one bearing the monogram L. C., and inscribed: H. Giacomelli à son ami Conquet.

Dumas, Alexandre, the younger. *Hermine, l'Amazone*, par Alexandre Dumas. Paris: C. Lévy, 1888. 2 p.l., 111 p., 1 l., 1 pl. illus. 45 extra pl. 8°.

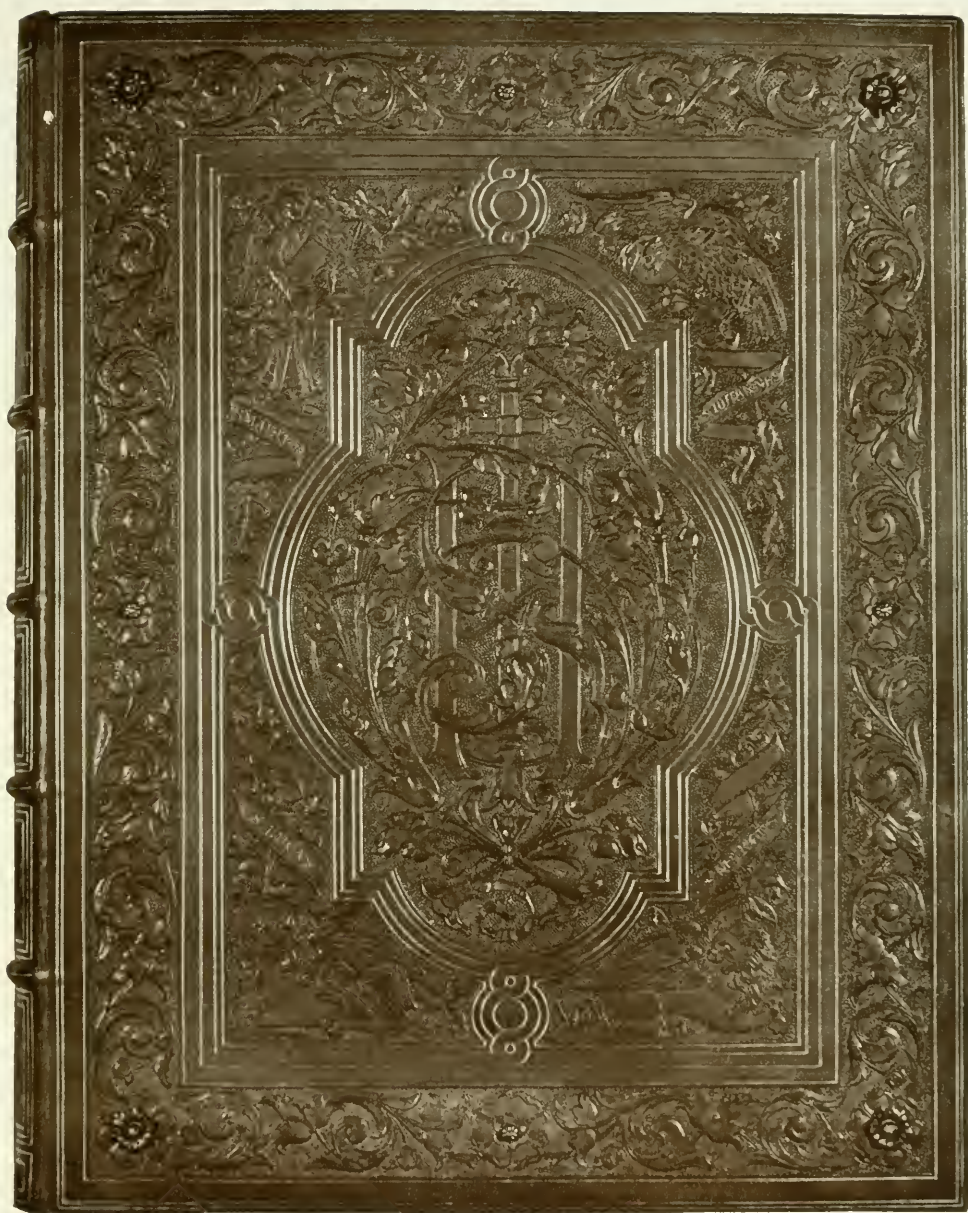
no. 201 of 225 copies on wove paper.

Illustrations: etchings by Delville after Robaudi, consisting of a frontispiece, 7 head-pieces, and 7 tail-pieces, all with plate proofs in two states, and with the original pen and ink and wash drawings, each signed by Robaudi. In all, 60 illustrations.

Binding, by Marius Michel, of blue crushed levant morocco, gilt. Sides within a frame of two double fillets. Doubled with red morocco within a border of small tools. Centre panel within a frame of three fillets, broken and ornamented at the corners. Back lettered; panels tooled with a floral ornament. With edges gilt over rough, marbled end papers, and lining of blue brocaded silk. Original covers bound in.

From the Hoe library. Bookplates of W. A. Spencer, and of Robert Hoe.

Duruy, Victor. *Histoire des Grecs, depuis les temps les plus reculés jusqu'à la réduction de la Grèce en province ro-*



BINDING BY GRUEL
(IMITATION DE JÉSUS CHRIST, BY THOMAS À KEMPIS)

Authors, continued.

maine, par Victor Duruy. Nouvelle édition revue, augmentée et enrichie d'environ 2000 gravures dessinées d'après l'antique et 50 cartes ou plans. Paris: Hachette et Cie., 1887-89. 3 v. 8°.

First impression. On India paper.

Binding, by Champs, three-fourths brown crushed levant morocco. Backs tooled and lettered in gilt. With marbled end papers and rough edges; gilt top.

— Histoire des Romains, depuis les temps les plus reculés jusqu' à l'invasion des barbares, par Victor Duruy. Nouvelle édition, revue, augmentée et enrichie d'environ 2500 gravures dessinées d'après l'antique, et de 100 cartes ou plans. Paris: Hachette et Cie., 1879-85. 7 v. 8°.

First impression. On India paper.

Binding, by Champs, three-fourths brown crushed levant morocco. Backs tooled and lettered. With marbled end papers and rough edges; gilt top.

Erasmus, Desiderius. Éloge de la folie; augmenté de la préface d'Érasme adressée à Thomas Morus, son ami. Notice de Gabriel Hanotaux. Quarante six compositions gravées sur bois de Auguste Lepère. Paris: Pour les Amis des livres, 1906. 3 p.l., vii p., 1 l., 143 p., 3 l. 8°.

no. 129 of 135 copies on hand-made laid paper. Text within ruled lines and rubricated.

Illustrations: 46 woodcuts in colors.

Binding, by Joly fils, 1907, of dark blue crushed levant morocco, gilt. Sides within two eight-line fillets and an inner fillet au pointillé broken and interlacing at the corners to form small compartments, each stamped with a jester's wand. Doubled with light brown morocco. Centre panel surrounded by three fillets enclosing a repeat pattern of squares formed by intersecting two-line fillets, each square containing a circle at the centre and adorned with small tools; the interspaces stippled. Back lettered; panels within five-line fillets and stamped with the same tool used in the compartments on the sides; at the bottom, the monogram of Mr. Spencer. With gilt edges and lining of dark blue silk. Original covers bound in. In loose leather protective cover, tooled and lettered, and inserted in slip case.

Flaubert, Gustave. Un cœur simple. Illustré de vingt-trois compositions par Émile Adan, gravées à l'eau-forte par Champollion. Préface par A. de Claye. Paris: A. Ferroud, 1894. 2 p.l., xviii p., 1 l., 79 p., 1 l., 10 pl. 46 extra pl. 8°.

no. 75 of eighty copies on wove paper. Initialed by the publisher.

Illustrations: frontispiece, 5 head-pieces, title-page vignette and 2 others in the text, 9 plates, and 5 tail-pieces, all with plate proofs in two states. In all, 69 illustrations.

Binding, by Marius Michel, 1897, of dark green crushed levant morocco. Sides within a frame of two fillets inlaid respectively in light brown and light green. Doubled with light brown morocco. Centre panel inlaid with a spray of conventionalized purple buds and flowers surrounded by an oval and a rectangular frame, the interspace filled with conventionalized leaves and white flowers with green and yellow centers, springing from the outer frame. Back lettered and inlaid in colors. With gilt edges, marbled end papers, and lining of dark green grosgrain silk. Original covers bound in. Inserted in slip case.

— Hérodias. Compositions de Georges Rochegrosse, gravées à l'eau-forte par

Champollion. Préface par Anatole France. Paris: A. Ferroud, 1892. 2 p.l., xxxii, 88 p., 1 l., 4 pl. 38 extra pl. 8°.

no. 73 of eighty copies on wove paper. Initialed by the publisher.

Illustrations: 4 head-pieces, 8 vignettes in the text, 3 tail-pieces, and 4 plates, all with plate proofs in two states. In all, 67 illustrations.

Binding, by Marius Michel, 1897, of black crushed levant morocco. Sides within a frame of two fillets inlaid respectively in red and yellow. Doubled with brown morocco. Centre panel inlaid with a spray of conventionalized lotus flowers in leather of five different colors; in the corners, triangular compartments of plum-colored leather outlined with bands of black; at the bottom, the monogram of Mr. Spencer; the whole surrounded by a border of plum-colored leather inlaid in black with a Greek fret. Back lettered and inlaid in colors. With edges gilt over rough, marbled end papers, and lining of gold-colored satin. Original covers bound in. Inserted in slip case.

— La légende de Saint Julien l'hospitalier. Illustrée de vingt-six compositions par Luc-Olivier Merson, gravées à l'eau-forte par Géry-Bichard. Préface par Marcel Schwob. Paris: A. Ferroud, 1895. 2 p.l., xxx, 72 p., 1 l., 3 pl. 52 extra pl. 8°.

no. 80 of eighty copies on wove paper. Initialed by the publisher.

Illustrations: 3 head-pieces, 17 vignettes in the text, 3 plates, and 3 tail-pieces, all with plate proofs in two states. In all, 78 illustrations.

Binding, by Marius Michel, 1897, of brown crushed levant morocco, gilt. Sides within a frame of two fillets inlaid in black and light brown respectively. Doubled with light green morocco. Centre panel inlaid in brown with a frame of conventionalized leaves surrounding a lily with green leaves and stem, white buds and flowers, and stamens of bright yellow; at the bottom, the monogram of Mr. Spencer. Back lettered and inlaid in colors. With gilt edges, marbled end papers, and lining of dark brown grosgrain silk. Original covers bound in. Inserted in slip case.

— Madame Bovary. Compositions de Alfred de Richemont, gravées à l'eau-forte par C. Chessa. Préface par Léon Hennique. Paris: A. Ferroud, 1905. 3 p.l., iv, 334 p., 1 l., 20 pl. 54 extra pl. 8°.

no. 72 of 200 copies on Japan or wove paper; this copy on wove paper, initialed by F. Ferroud.

Illustrations: title-page vignette, 3 head- and 3 tail-pieces, and 20 plates, all with plate proofs in two states appended. In all, 81 illustrations.

Binding, by Gruel, 1907, of dark blue crushed levant morocco, gilt. Sides within a frame inlaid in green and a border of floreated scrollwork, straight and curved fillets, and small ornaments, inlaid in leather of seven different colors. Doubled with green morocco. Centre panel within two fillets, a border of small tools, and an inner frame of six fillets with ornaments at the sides and corners. Back tooled, lettered, and inlaid in colors. With gilt edges, marbled end papers, and lining of dark blue silk. Original covers bound in. In loose leather protective cover, tooled and lettered, and inserted in slip case.

— Salammbô. Compositions de Georges Rochegrosse, gravées à l'eau-forte par Champollion. Préface par Léon Hennique. Paris: A. Ferroud, 1900. 2 v. 18 pl. 108 extra pl. 8°.

no. 17 of twenty large-size copies on laid or Japan paper; this copy on laid paper. Two aquagraph letters of Rochegrosse inserted in v. 1.

Illustrations: 2 frontispieces and 2 title vignettes, each in three states; 15 head-pieces, 15 tail-pieces, and 18 plates, all in three states, and 4 original aquarelles by Rochegrosse, two specially designed at the request of Mr. Spencer. In all, 150 illustrations.

Authors, continued.

Binding, by Marius Michel, 1905, of reddish-brown crushed levant morocco. Sides within an inlaid border of light green leather thongs interlacing at the ends, and at intervals apparently passing through imitation incisions in the cover; corners adorned with inlaid fleurons in two shades of light green, with a dot of light brown at the center. Doubled with dark green morocco. Centre panel within an inlaid border of highly conventionalized buds in light green and red with stems tooled in gilt, and surrounded by an inlaid fillet in light brown. Backs inlaid and lettered. With edges gilt over rough, marbled end papers, and lining of light green brocaded silk. Original covers bound in. Inserted in slip cases.

— *La tentation de Saint Antoine. Compositions de Georges Rochegrosse, gravées en couleurs par E. Decisy.* Paris: A. Ferroud, 1907. 2 p.l., 213 (1) p., 1 l., 6 pl. 61 extra pl. 8°.

no. 14 of twenty copies on wove paper. Initialed by the publisher.

Illustrations: an original aquarelle by Rochegrosse, 26 vignettes in the text, and 6 plates, with 30 plate proofs before letters in the finished state in black, and 30 in colors. In all, 93 illustrations.

Binding, by Marius Michel, 1912, of red crushed levant morocco. Sides within a frame inlaid in black, with a large circle in the centre inlaid with a trefoil of leaves in dark green and a large conventional flower in gray-green and two shades of red; at the corners, four smaller circles inlaid with trefoils of holly leaves and berries in red and three shades of green; interlacing with the two upper, and extending about the centre circle, a scroll inlaid in citron and light brown bearing the title tooled in blind; at the bottom, the letter S inlaid and intertwined about a leaf of holly. Doubled with pale green morocco. Centre panel within two frames inlaid in dark green enclosing a border of conventionalized holly leaves in red inlaid on a band of light green. Back panels framed and inlaid with units from the design on the sides. With edges gilt over rough, marbled end papers, and lining of pale green brocaded silk. Original covers bound in. In loose leather protective cover, lettered in gilt, and inserted in slip case.

France, Anatole. Au petit bonheur; comédie en un acte. Représentée, pour la première fois, le 1er juin 1898. Paris: P. Dauze, 1898. 3 p.l., 83 f., 1 l., 1 port. 4°.

no. 11 of fifteen copies on Holland paper. Lithograph facsimile of the entire original manuscript. Inserted, an autograph letter from the publisher to M. le baron de Claye.

Illustrations: frontispiece etched portrait of the author.

Binding, by Noulhac, of full red levant morocco, without ornament. Inside border of two double fillets, a scroll and flowers at the corners, and at the top, a small ornament repeated at the side and bottom. Back plain; at the bottom, the monogram A. C. With edges gilt over rough, marbled end papers, and fly-leaves of tinted hand-made paper lightly embossed with Tudor roses.

— *Balthasar et la reine Balkis. Aquarelles originales d'après Henri Caruchet.* Paris: L. Conquet, 1900. 2 p.l., 38 p., 1 l., 1 pl. 8°.

One of 300 copies on wove paper, privately printed; this copy printed for Mr. Spencer.

Illustrations: frontispiece, 5 head-pieces, 3 vignettes, 20 decorative borders, and 5 tail-pieces. In all, 34 illustrations.

Binding, by Joly fils, 1912, of dark orange crushed levant morocco, gilt. Sides within a border of circles and links composed of two fillets and adorned with small tools. Doubled with light brown watered silk within a chain border enclosed by two fillets. Back tooled and lettered. With gilt edges, marbled end papers, and lining of light brown watered silk. Original covers bound in.

— *Clio. Illustrations de Mucha.* Paris: C. Lévy, 1900. 4 p.l., (1)4-188 p., 3 l., 7 pl., 1 port. 26 extra pl. 8°.

no. 43 of fifty copies on India paper.

Illustrations: frontispiece etched portrait of the author, 6 vignettes in the text, and 7 plates, with 13 plate proofs in black and 13 in colors. In all, 40 illustrations.

Binding, by Joly fils, 1911, of citron crushed levant morocco, gilt. Sides within a border of twisted rope on a mosaic of red; at the top, the monogram of Mr. Spencer. Doubled with brown morocco. Centre panel within fillets and a border tooled with a Greek motif. Back tooled, lettered, and inlaid with the design used on the sides. With edges gilt over rough, marbled end papers, and lining of brown silk. Original covers bound in. In loose leather protective cover, tooled and lettered, and inserted in slip case.

— *Histoire comique. Points sèches et eaux-fortes par Edgar Chahine.* Paris: C. Lévy [1905]. 2 p.l., 186 p., 1 l. 29 extra pl. 8°.

no. 12 of twenty copies on India paper.

Illustrations: 28 vignettes in the text, with plate proofs on India paper; appended, an impression from a cancelled plate of the design on p. 97. In all, 57 illustrations.

Binding, by Joly fils, 1911, of dark blue crushed levant morocco, gilt. Sides within a frame of three fillets inlaid in two shades of blue, and fourteen fillets in gilt. Doubled with black morocco. Centre panel surrounded by a frame of two-line fillets interlacing at the corners in an intricate geometrical design. Back tooled, lettered, and inlaid. With gilt edges, marbled end papers, and lining of dark blue silk. Original covers bound in.

— *Le jongleur de Nôtre-Dame. Texte calligraphié, enluminé et historié par Malatesta.* Paris: F. Ferroud, 1906. 4 p.l., xxxii p., 1 l. 34 extra pl. sq. 4°.

Modern prose version of the Old French poem, *Le tombeau Nostre Dame*, first published in the author's "L'étui de nacre," 1892.

no. 10 of twelve copies reimposed on Japan paper. Initialed by the publisher. Text, illuminations, and miniatures in imitation of a mediaeval manuscript.

Illustrations: 35 designs in the text, engraved by Raymond and photomechanically reproduced in gilt and in colors, together with numerous initial letters; inserted before the title-page, an unpublished body-color drawing by Malatesta; appended, dry-point etchings by Malatesta of 33 of the illustrations. In all, 69 illustrations.

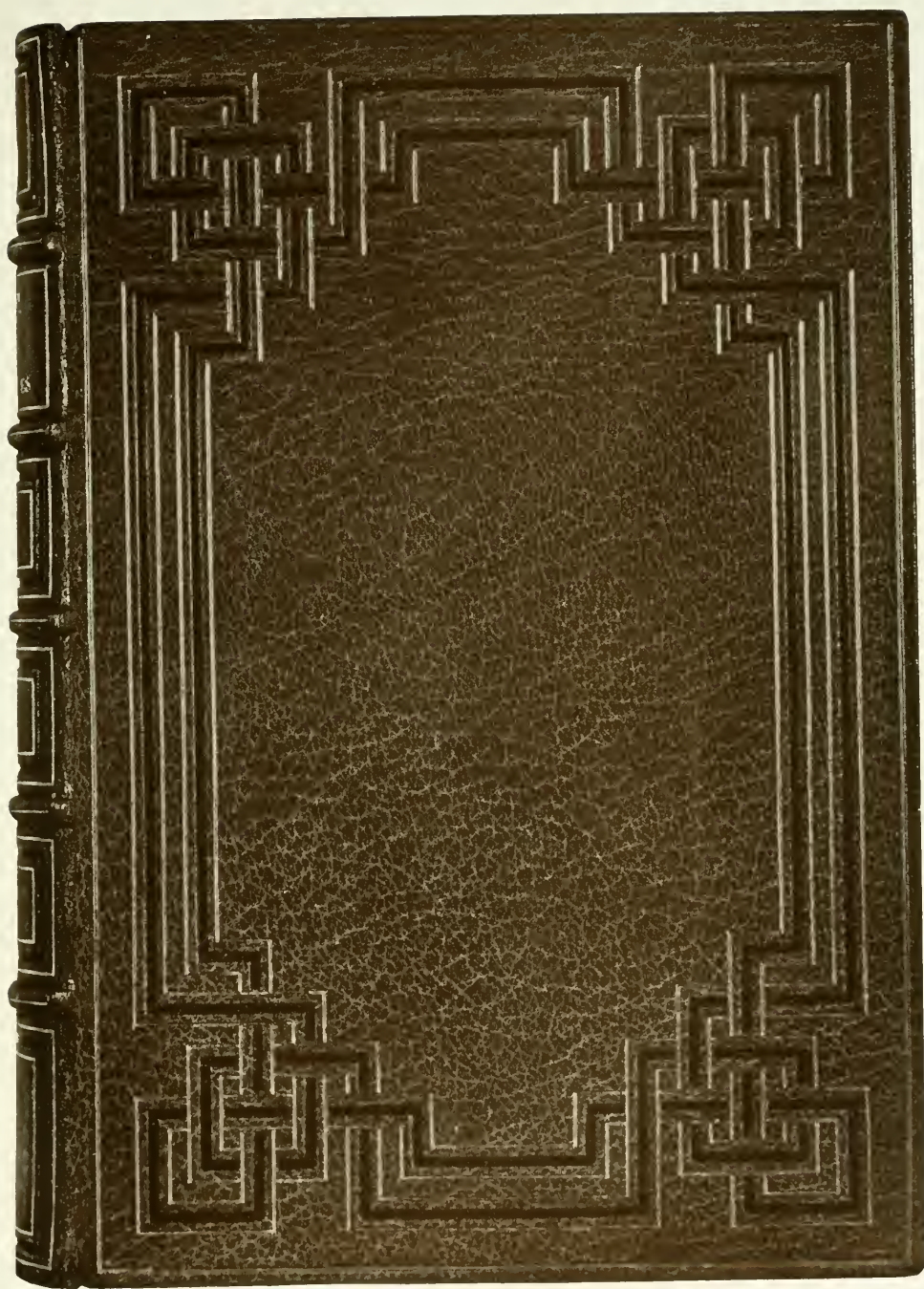
Binding, by Mercier, 1909, of light brown crushed levant morocco. Sides within two fillets in gilt and a frame of fillets in gilt and in blind enclosing oblong and square compartments adorned with Gothic tooling. Doubled with blue grosgrain silk within a border of fillets and Gothic ornaments. Back tooled and lettered. With gilt edges, marbled end papers, and lining of blue grosgrain silk. Inserted in slip case.

— *La leçon bien apprise; conte par Anatole France, imagé par Léon Lebègue pour les Bibliophiles indépendants, Paris, 1898.* Paris: Bibliophiles indépendants, 1898. xxiv p., 1 l. 25 extra pl. 8°.

no. 98 of 200 copies on wove Japan paper printed for members of the society; this copy printed for Mr. Spencer. Let into a fly-leaf at the end, an ornamental envelope designed by Lebègue and addressed to Mr. Spencer.

Illustrations: original cover design, and 25 aquarelle borders and designs in the text, hand-colored under the direction of the artist, and in this copy, touched up with gilt; appended, 25 plate proofs in black of the illustrations in the text. In all, 51 illustrations.

Binding, by Joly fils, 1909, of reddish-brown crushed levant morocco. Sides within a border of



BINDING BY GRUEL, 1908
(TARTARIN SUR LES ALPES, BY DAUDET)

Authors, continued.

twisted rope tooled in gilt. Doublé with brown morocco. Centre panel inlaid with a Grolieresque pattern in greenish yellow and light brown. Back tooled and lettered. With edges gilt over marbled and lining of brown silk. Original covers bound in. In loose leather protective cover, tooled and lettered, and inserted in slip case.

— *Le lys rouge*. Compositions de A.-F. Gorguet, gravées sur bois par Desmoulins, Dutheil, Romagnol, et en couleurs par Ch. Thévenin. Paris: A. Romagnol, 1903. 2 p.l., 303(1) p., 1 l. 13 col'd pl. 198 extra pl. and insertions. 4°.

Unique copy, in two volumes, specially printed for Mr. Spencer.

Illustrations: v. 1, frontispiece etched portrait of the author in black, with plate proof in bistre and the original pen and ink drawing; 35 designs in the text, all with smoke proofs and the original pen and ink drawings, and an additional smoke proof to the head-piece on p. 49; 22 colored plates, including two states of the frontispiece and back cover vignette and 7 plates not called for in the list, 21 bearing the autographed approval of the publisher. v. 2, 113 plate proofs in various states, including 67 on satin; a leaf of trial sketches in crayon, and an autograph letter from the publisher to Mr. Spencer. In all, 211 pieces.

Binding, by Marius Michel, 1907, of green crushed levant morocco. v. 1 inlaid with leather of ten different colors. Sides adorned with conventionalized leaves, buds, and groups of flowers, and surrounded by a frame of three fillets, the two inner apparently passing through loops suspended from the outer. Doublé with light brown morocco. Centre panel plain, within a border of conventionalized leaves and flowers inlaid in green and red, and surrounded by a frame inlaid in black and two fillets tooled in gilt; at the side, the monogram of Mr. Spencer. With edges gilt over rough, marbled end papers, and lining of gold-colored satin figured in rose. Original covers bound in. v. 2, three-quarters binding only. Back inlaid and lettered in gilt. With marbled end papers and gilt edges. In loose leather protective covers, lettered, and inserted in slip cases.

— *Mémoires d'un volontaire*. Compositions de Adrien Moreau, gravées à l'eau-forte par Xavier Lesueur. Paris: A. Ferroud, 1902. 3 p.l., 96 p., 5 pl. 53 extra pl. 8°.

no. 3 of twenty copies on Japan or wove paper; this copy on Japan paper.

Illustrations: 15 vignettes, 3 head-pieces, 5 plates, and 3 tail-pieces, all with plate proofs in two states; inserted before the half-title, an original aquarelle by Moreau. In all, 79 illustrations.

Binding, by René Kieffer, of full blue crushed levant morocco, without ornament. Doublé with blue-green morocco. Centre panel within a frame of two fillets enclosing a design of garlands of flowers and foliage and fillets inlaid in dark blue and tooled in gilt. Back lettered. With gilt edges, marbled end papers, and lining of silk brocaded in stripes and in colors. Original covers bound in. Inserted in slip case.

— *Notice historique sur Vivant Denon*. Paris: P. Rouquette et fils, 1890. xii p. 8°.

Bound with: Dominique Vivant Denon, *Point de lendemain*. Paris, 1889. 8°.

Title from cover.

— *Sainte Euphrosine*. Les actes de la vie de Sainte Euphrosine d'Alexandrie, en religion frère Smaragde, tels qu'ils furent rédigés dans la laure du Mont Athos, par Georges, diacre. Avec les illustrations & encadrements de Louis Édouard

Fournier, les eaux-fortes de E. Pennequin, & les gravures sur bois de L. Marie. Paris: F. Ferroud, 1906. 2 p.l., 47 p. 33 extra pl. sq. 4°.

First published in the author's "L'étui de nacre," 1892.

no. 13 of fifteen copies reimposed on Japan or wove paper; this copy on wove paper; initialed by the publisher.

Illustrations: original aquarelle by Fournier on the half-title; 12 vignettes in the text, with plate proofs in two states; borders, partly colored, of 9 different designs, with 9 plate proofs on India paper appended. In all, 55 illustrations.

Binding, by Mercier, 1909, of blue crushed levant morocco, gilt. Sides within four fillets, the two inner enclosing an ornamental border of small tools. Doublé with maroon grosgrain silk within fillets and a border of small tools; at the bottom, the monogram of Mr. Spencer. Back tooled and lettered. With edges gilt over rough, marbled end papers, and lining of maroon grosgrain silk. Original covers bound in. Inserted in slip case.

— *Thais*. Compositions de Paul-Albert Laurens. Gravures à l'eau-forte de Léon Boisson. Paris: Librairie de la collection des dix, 1900. 2 p.l., 240 p., 1 l. 235 extra pl. and illus. 4°. (Collection des dix.)

Unique copy, in three volumes, on large-size paper, specially printed for M. Albert Bélinac.

Illustrations: 65 vignettes, together with the original aquarelles for the same, and the various states of the engravings, including the artist's proofs; in all, 235 pieces.

Binding, by Marius Michel, of brownish-red crushed levant morocco. Sides inlaid with parallel thongs of citron morocco, interlacing at the ends and apparently passing through imitation incisions in the cover. Each volume doublé respectively with blue, light green, and brown morocco; the centre panels within borders of buds and flowers of the lotus, papyrus, and euphorbia inlaid in different colors, the stems passing through a border of two fillets of dark green, the interspace inlaid at regular intervals with blocks of red. Backs inlaid and lettered in gilt. With edges gilt over rough, marbled end papers, and lining of brown brocaded silk. Original covers bound in. In loose leather protective covers, lettered in gilt, and inserted in slip cases.

— *Vie de Jeanne d'Arc*. Paris: Manzi, Joyant & Cie. (1909-10.) 4 v. 11 fac. (2 col'd), 4 plans, 61 pl. (8 col'd), 26 port. (13 col'd). illus. 4°.

no. 2 of 300 copies on Holland paper; unique copy, extra-illustrated with the additional plates found in the copies of this edition on Japan paper.

Illustrations: 35 steel engraved head-pieces; 35 woodcut tail-pieces, and 102 plates, including 23 in colors. In all, 172 illustrations. Each plate and illustration in the text accompanied by guard sheet with descriptive letterpress.

Binding, by Canape, 1910, of dark brown crushed levant morocco. Sides within a frame of parallel intersecting vertical and horizontal fillets tooled in blind surrounding a centre panel embossed with fleurs-de-lis and small ornaments in square and triangular compartments. Doublé with blue morocco, gilt. Centre panel within a frame of parallel intersecting vertical and horizontal fillets, the corner compartments inlaid in light blue with shields bearing an armorial device; the compartments at the ends tooled with rows of fleurs-de-lis. Backs embossed and lettered in blind; dated 1910. With edges gilt over rough, and lining of gray-blue grosgrain silk. Original covers bound in. In loose leather protective covers, tooled and lettered in gilt, and inserted in slip cases.

Gautier, Théophile, the elder. Jean et Jeannette. Illustré de vingt-quatre compositions par Ad. Lalauze. Préface par

Authors, continued.

Léo Claretie. Paris: A. Ferroud, 1894. 2 p.l., xxxii, 207 p., 1 l. 76 extra pl. 4°.

no. 1 of ten copies on Whatman paper. Initialed by the publisher.

Illustrations: title-page vignette, 12 head-pieces, and 12 tail-pieces, accompanied by the original drawings in pen and India ink for the same, and by plate proofs in two states; inserted before the text, an original unpublished full-page aquarelle by Lalaux. In all, 101 illustrations.

Binding, by Mercier, of blue levant morocco, gilt. Sides tooled with an ornamental frame of Louis XVth design, the corners tooled pointillé with a diaper of diamond-shaped lozenges containing each a small flower; the whole within an outer border of three fillets. Doubled with orange morocco within a border of small tools. Centre panel within a delicately tooled frame surrounded by fillets. With edges gilt over rough, marbled end papers, and lining of blue-gray grosgrain silk. Original covers bound in. In loose leather protective cover, tooled and lettered, and inserted in slip case.

— Jettatura. Compositions et gravures en couleurs de François Courboin. Paris: A. Romagnol, 1904. 2 p.l., 193 p., 1 l. 219 extra pl. and insertions. 4° (Collection des dix.)

Unique copy, in two volumes, on large-size wove paper.

Illustrations: v. 1, original cover vignette and 25 etchings in the text, with the original aquarelles of the same and an original pen and crayon drawing by Courboin inserted before the half-title; v. 2, plate proofs in various states, artist's proofs, three pages of trial sketches in pen and ink, and 3 pages of manuscript relating to the illustrations; 192 pieces in all.

Binding, by Gruel, of citron crushed levant morocco. v. 1 inlaid with leather of ten different colors. Sides adorned with foliage and flowers and three frames of ornamental fillets intertwined with scrollwork and surrounding a diamond-shaped floreated centre ornament; symbolic ornaments at the corners. Doubled with olive green morocco. Centre panel within eight fillets tooled in gilt and in blind. Back inlaid and lettered. With gilt edges, marbled end papers, and lining of blue silk. Original covers bound in. v. 2, three-quarters binding only. Back inlaid and lettered. With marbled end papers and gilt top. In loose leather protective covers lined with red plush, tooled and lettered, and inserted in slip cases.

— Mademoiselle de Maupin — double amour — par Théophile Gautier. Réimpression textuelle de l'édition originale [1835]. Notice bibliographique par M. Charles de Louvenjoul. Paris: L. Conquet, 1883. 2 v. 18 pl., 1 port. 54 extra pl. 8°.

no. 7 of 150 copies on Japan paper.

Illustrations: frontispiece portrait of the author by C. Nanteuil, engraved by Burney, in three states; title vignettes in both volumes by Champollion, engraved by Louis Leloir, each with plate proofs in two states; 17 plates designed by E. Toudouze, engraved by Champollion, and issued in 1884, with 34 plate proofs for the same in two states. Separate engraved title to the plates, in four states, the final bearing the initials of the publisher. Appended in v. 2, 4 trial illustrations by Jeanniot and Toudouze, engraved by Burney, Boulard fils, and Champollion, and issued with separate title in 1885, together with 7 plate proofs for the same in from two to four states. In all, 75 illustrations.

Appended in v. 2, an historical notice of the heroine, specially printed on Japan paper and inserted in this copy.

Binding, by G. Mercier, 1911, of blue crushed levant morocco, gilt. Sides within a frame of four fillets and an inner frame of Louis XVth design, composed of three fillets broken and ornamented at the corners. Doubled with brown morocco within

a border of small tools. Centre panel within a frame of three fillets and an ornate inner frame of modernized Louis XVth design, composed of small tools and fillets forming compartments inlaid with blue and others adorned with small quatrefoils in red; at the bottom, the monogram of Mr. Spencer. Back tooled and lettered. With gilt edges, marbled end papers, and lining of blue watered grosgrain silk. Original covers bound in. In loose leather protective cover, tooled and lettered, and inserted in slip case.

— Militona. Un portrait et dix compositions de Adrien Moreau gravés par A. Lamotte. Paris: L. Conquet, 1887. 2 p.l., 255 p., 8 pl., 1 port. 11 extra pl. 8°.

no. 124 of 150 copies on Japan or wove paper; this copy on Japan paper. Initialed by the publisher.

Illustrations: frontispiece portrait of the author, initial head-piece, 8 plates, and final tail-piece, all with plate proofs before letters on wove paper. In all, 22 illustrations.

Binding, by Marius Michel, of orange crushed levant morocco, gilt. Sides within a frame of six fillets, the three inner ornamented at the corners and inlaid with a small blue flower. Doubled with blue silk embroidered with birds and flowers. Centre panel within a frame of six fillets, the corners left open and inlaid with a small blue flower. Back tooled, lettered, and inlaid. With gilt edges, marbled end papers, and lining of blue silk embroidered with flowers. Original covers bound in.

— Une nuit de Cléopâtre. Illustrée de vingt-et-une compositions par Paul Avril. Préface par Anatole France. Paris: A. Ferroud, 1894. 2 p.l., xx, 82 p., 1 l., 6 pl. 67 extra pl. illus. 8°.

Special copy on Whatman paper. Initialed by the publisher.

Illustrations: title-page vignette, 6 plates, 6 head-pieces, 6 tail-pieces, and 3 vignettes in the text, with the 22 original pen and ink drawings for the same, 22 plate proofs of the pure etching, and 22 plate proofs before letters, with remarque. Inserted as frontispiece, an original aquarelle by Paul Avril. In all, 89 illustrations.

Binding, by Mercier, of brown crushed levant morocco, gilt. Sides within a frame of two single line fillets inclosing a third frame inlaid in blue and a border of lotus blossoms inlaid in yellow, white, black, green, and burnt orange. Centre panel within a frame inlaid in blue with semicircular indentations at the corners inclosing scarabs inlaid in black, burnt orange, and green. Doubled with brown morocco within a border of small tools. Centre panel surrounded by a deep mosaic dentelle border of Egyptian style inclosed by fillets in gilt and a frame inlaid in green. Back tooled, lettered, and inlaid with units from the design on the sides. With marbled end papers, edges gilt over rough, and lining of dark brown grosgrain silk. Original covers bound in. In loose leather protective cover, tooled, lettered, and inlaid, and inserted in slip case.

— Le petit chien de la marquise. Préface par Maurice Tourneux. Vingt et un dessins de Louis Morin. Paris: L. Conquet, 1893. 2 p.l., v p., 1 l., 67 p., 2 l. 25 extra pl. 16°.

no. 113 of 150 copies on wove paper. Initialed by the publisher.

Illustrations: 24 colored engravings, all with plate proofs in black on India paper. Inserted to face the title, an original aquarelle by Morin. In all, 49 illustrations.

Binding by Marius Michel, of green crushed levant morocco, gilt. Sides within a frame of fillets of one, two, and three lines, the latter entwined with a garland of leaves, and with fleurons at the corners. Doubled with brown morocco within a border of small tools. Centre panel within a double fillet plain and a second au pointillé with fleurons and marchioness' crowns at the corners. Back tooled and lettered. With edges gilt over rough,



BINDING (DOUBLURE) BY MARIUS MICHEL.
(LA RELIURE DU XIX SIÈCLE, BY HENRI BERAUDI)

Authors, continued.

marbled end papers, and lining of changeable silk brocaded in Persian colors. Original covers bound in.

Gebhart, Émile, 1839-1908. *Autour d'une tiare.* 1075-1085. Paris: L. Conard, 1908. xiii(i), 353(1) p., 2 l., 8 pl. illus. 23 extra pl. 8°.

no. 6 of ten copies on Japan paper. Initialed by the publisher.

Illustrations: designs by G. Bondoux, consisting of 9 head-pieces and 8 tail-pieces etched by Norrigat printed in one tone, all with plate proofs, and 8 copperplate engravings by Mortier printed in colors; appended, 2 plate proofs cancelled by the publisher, and progressive plate proofs in four states of the plate facing p. 128, the final state bearing the remarks of the artist. In all, 48 illustrations.

Binding, by Joly fils, 1909, of light green crushed levant morocco, gilt. Sides adorned with a diaper of diamond-shaped lozenges inlaid with a conventionalized leaf, outlined in dark green, and separated by bands inlaid in dark maroon. Doubled with maroon morocco within a border of small tools. Centre panel within a frame of double fillets tooled in gilt and interlacing in a geometrical pattern. Back tooled, inlaid, and lettered in gilt; at the bottom, the monogram of Mr. Spencer. With edges gilt over marbled and lining of maroon silk. Original covers bound in. In loose leather protective cover, tooled and lettered and inserted in slip case.

Geffroy, Gustave. *La servante. Illustrations de Géo-Dupuis, gravées sur bois.* Paris: A. Romagnol [1905]. 3 p.l., 36 p., 2 l., 1 port., 4 pl. 25 extra pl. 8°. (Collection de l'Académie des Goncourt.)

no. 84 of 130 copies on India paper.

Illustrations: frontispiece portrait of the author, with plate proof; 20 vignettes in the text, and 4 plates, with plate proofs appended. In all, 50 illustrations.

Binding, by Stroobants, 1911, of olive green crushed levant morocco, gilt. Sides within three fillets. Inside roll-produced border. Back tooled and lettered. With marbled end papers and gilt edges. Original covers bound in.

Gérard de Nerval, pseud. of G. Labrunie. *Sylvie; souvenirs du Valois. Préface par Ludovic Halévy. 42 compositions dessinées et gravées à l'eau-forte par Ed. Rudaux.* Paris: L. Conquet, 1886. 2 p.l., xxiv, 134 p., 1 pl. 88 extra pl. 12°.

no. 25 of twenty-five copies on Japan paper. Autographed by the publisher.

Illustrations: frontispiece, and 40 vignettes in the text (one of the designs called for on the title being omitted), with 42 plate proofs in two states, and 4 original unpublished aquarelles by Rudaux; on the half-title, an additional aquarelle by Rudaux. In all, 130 illustrations.

Binding, by Marius Michel, 1902, of citron crushed levant morocco. Sides within two fillets inlaid in maroon and green. Doubled with light green morocco within a border of small tools. Centre panel inlaid in maroon with fillets interlacing to form a frame enclosing ovals and small circles, the interspaces inlaid with conventionalized oak leaves in dark green and sprays of buds and flowers in white. With gilt edges, marbled end papers, and lining of reddish-brown and green changeable brocaded silk. Original covers bound in. Inserted in slip case.

Godard d'Aucourt de Saint Just, Claude, baron. *Thémidore; ou, Mon histoire et celle de ma maîtresse.* Illustré de vingt-deux lithographies originales en couleurs par Lubin de Beauvais. Paris: A. Ferroud

[1908]. 2 p.l., 93(1) p., 8 pl. 1 extra pl. 8°.

no. 101 of 120 copies on hand-made wove paper. Initialed by F. Ferroud.

Illustrations: 14 colored lithographs in the text, and 8 on separate leaves, all separately printed on India paper, and mounted; inserted before the half-title, an original drawing in colored crayons by Beauvais. In all, 23 illustrations.

Binding, by Stroobants, 1912, three-fourths brownish-red crushed levant morocco. Back tooled and lettered in gilt. With rough edges and gilt top. Original covers bound in.

Goncourt, Edmond Louis Antoine Huot de, and J. A. H. de Goncourt. *Les aventures du jeune baron de Knifausen, par E. & J. de Goncourt. Illustrations et gravures de Louis Morin.* Paris: A. Romagnol [1905]. 3 p.l., 39(1) p., 1 l., 8 pl., 1 port. 37 extra pl. 8°. (Collection de l'Académie des Goncourt.)

no. 84 of 132 copies.

Illustrations: smoke proof on tissue paper of a portrait of E. de Goncourt; frontispiece portrait of the authors, with smoke proof on tissue paper; 2 vignettes in the text, and 8 plates, with plate proofs in two states; 2 additional plate proofs to the plate facing p. 28, 3 to that facing p. 36, and one of two sets of 10 plate proofs on vellum paper, appended. In all, 48 illustrations.

Binding, by Stroobants, 1911, of light blue crushed levant morocco, gilt. Sides within three fillets. Inside roll-produced border. Back tooled and lettered. With marbled end papers and gilt edges. Original covers bound in.

Gresset, Jean Baptiste Louis. *Ver-vert, suivi de la Chatreuse, l'Abbaye et autres pièces. Édition mignardise.* [Paris: Laurent et Deberny.] 1855. 2 p.l., 160 p., 1 l., 4 pl., 1 port. 64°.

Illustrations: frontispiece portrait and 4 plates, by Guillaumot fils?

Binding, by Lortic, 1897, of dark green crushed levant morocco, gilt. Sides within a frame of three fillets. Doubled with light green morocco within a border of small tools. Centre panel surrounded by fillets and a dentelle border. Back tooled and lettered. With gilt edges, marbled end papers, and lining of light green watered grosgrain silk. Original covers bound in. Inserted in slip case.

Gruel, Léon. *Manuel historique et bibliographique de l'amateur de reliures, par Léon Gruel.* Paris: Gruel & Engelmann, 1887-1905. 2 v. 3 fac., 137 col'd pl. illus. 4°.

Partie 1, no. 440 of 1000 copies on wove paper; partie 2, no. 129 of 600 copies on wove paper. Bibliography, v. 1, p. 179-186.

Illustrations: 3 facsimiles and 137 reproductions in colors of fine bindings, together with numerous vignettes, initial letters, etc., in the text.

Binding, by Stroobants, 1910, three-fourths brown crushed levant morocco. Backs tooled and lettered in gilt. With marbled end papers and rough edges; gilt top. Original covers bound in.

Gruyer, François Anatole. *La peinture au château de Chantilly.* [v. 1.] Paris: E. Plon, Nourrit et Cie., 1896. 4 p.l., iii, 378 p., 1 l., 1 plan, 40 pl. 4°.

[v. 1.] Écoles étrangères.

Each plate protected by guard sheet with descriptive letterpress. v. 2, *L'école française*, published in 1898. The above copy of v. 1 printed for Mr. Spencer. In the original paper covers.

Halévy, Ludovic. *L'Abbé Constantin.* Illustré par Madame Madeleine Lemaire. Paris: Boussod, Valadou et Cie., 1887. 136

Authors, continued.

p., 1 l., 18 pl., 1 port. 124 extra pl. illus. 4°.

no. 36 of fifty copies on Japan paper.

Illustrations: frontispiece portrait of the author; 18 plates, 9 head-, and 9 tail-pieces, with 36 plate proofs of the same printed "en camaïeu" on cream satin, 36 printed "en camaïeu" on Whatman paper, and 36 printed in bistre on Japan paper; 16 photographs from a dramatization of the story, and on the half-title, an original aquarelle by Madame Lemaire. In all, 162 illustrations.

Binding, by Champs, of grayish-blue crushed levant morocco, gilt. Sides within two frames of three- and two-line fillets respectively, enclosing a border of wild poppies with petals inlaid in red. Springing from the base of the inner frame, two conventionalized spears of wheat. In the centre, the monogram A. W. [Comte Alfred Werlé] partly inlaid in red. Doublé with old rose silk tapestry figured with leaves and flowers in delicate hues of many colors; the whole surrounded by frames of fillets and dentelle borders. Back tooled, lettered, and inlaid with units from the design on the sides. With marbled end papers and rough edges; gilt top. Original covers bound in. Inserted in slip case.

Bookplate of Comte Alfred Werlé.

— Mariette. Quarante compositions de Henry Somm. Paris: L. Conquet, 1893. 2 p.l., 36 p., 1 l. 44 extra pl. 8°.

no. 91 of 100 copies on Japan paper. Initialed by the publisher.

Illustrations: 2 frontispiece portraits of the author engraved respectively by Le Nain and Guillaumot fils, both proofs before letters on Japan paper, and 2 vignettes and 39 borders hand-colored by the artist, with 41 plate proofs in black for the same, appended; inserted before the half-title, an original aquarelle by Henry Somm. In all, 85 illustrations.

Binding, by Lanscelin, of orange crushed levant morocco, gilt. Sides within a double frame of three-line fillets with small ornaments tooled in gilt and same material at the doublure. Original covers brocaded silk flowered in pink and green, within fillets and borders of small tools. Back tooled, inlaid, and lettered. With gilt top, and lining of the same material as the doublure. Original covers bound in.

Halsey, Richard T. Haines. Pictures of early New York on dark blue Staffordshire pottery, together with pictures of Boston and New England, Philadelphia, the South and West. New York: Dodd, Mead & Co., 1899. xxvi, 328 p., 1 l. 4°.

One of 268 copies on hand-made paper.

Illustrations: 163 photogravure reproductions in colors, and 4 potter's marks stamped in the margins. In all, 167 illustrations.

Binding, by the Club Bindery, of blue crushed levant morocco, gilt. Sides within a frame inlaid in black, with mosaic ornamentation in the corners. Centre panel tooled and inlaid in light blue and white to represent a specimen of the Staffordshire ware. Doublé with blue morocco. Centre panel surrounded by a frame inlaid in light blue and fillets in gilt. Back tooled, lettered, and inlaid in colors. With gilt edges, marbled end papers, and lining of blue brocaded silk. In loose pasteboard protective cover, lettered, and inserted in slip case.

Hamilton, Anthony. 1646?-1720. Mémoires du comte de Grammont, par Antoine Hamilton. Un portrait de A. Hamilton et trente-trois compositions de C. De-lort, gravés au burin et à l'eau-forte par L. Boisson. Préface de H. Gausseron. Paris: L. Conquet, 1888. 2 p.l., xv, 371(1) p., 10 pl., 1 port. 68 extra pl. 8°.

no. 14 of 200 copies on Japan or wove paper; this copy one of the few printed on wove paper. Initialed by the publisher.

Illustrations: original cover vignette, title-page vignette, frontispiece portrait of the author. 9 vignettes in the text, 11 head-pieces, and 11 tail-pieces, all with plate proofs in two states. In all, 102 illustrations.

Binding, by Mercier, 1902, of red crushed levant morocco, gilt. Sides within a border of small tools enclosing a frame of double fillets, flowers, foliage, and scrollwork in the style of Louis xv; at the bottom, the monogram of Mr. Spencer. Doublé with red morocco within a border of small tools. Centre panel surrounded by a broad mosaic border of blue adorned with small tools and fillets forming compartments inlaid with orange tooled au pointillé with a diamond pattern with dots of blue at the intersections; the whole enclosing an inner frame of Louis xvth design. Back tooled and lettered. With edges gilt over rough, marbled end papers, and lining of blue grosgrain silk. Original covers bound in. In loose leather protective cover, tooled and lettered, and inserted in slip case.

Hawthorne, Nathaniel. The scarlet letter; a romance. Literally reprinted from the first edition. With fifteen original colored illustrations by A. Robaudi and C. Graham. New York: Privately printed, 1904. 5 p.l., 333 p., 15 pl. 36 extra pl. 8°.

Unique copy, on vellum. Autograph letter of C. Graham relating to the illustrations, inserted.

Illustrations: 15 colored plates, with the 15 original water-color drawings by Robaudi and Graham for the same, 15 plate proofs in black, and for the plate facing p. 64, 5 plate proofs in different tones and a small trial sketch by Robaudi, mounted. In all, 51 illustrations.

Binding, by the Club Bindery, of citron crushed levant morocco, gilt. Sides within an ornate frame of fillets and flowers inlaid in red, white, and black leather. Doublé with citron morocco within two fillets. Centre panel plain; at the bottom, the monogram of Mr. Hoe. Back lettered and inlaid in colors. With edges gilt over rough. Original vellum covers bound in.

From the Hoe library. Bookplates of Robert Hoe, and of W. A. Spencer.

— The scarlet letter, by Nathaniel Hawthorne. Illustrated by George H. Boughton. [New York:] The Grolier Club of the City of New York, 1908. 5 p.l., 325(1) p., 13 pl. 13 extra pl. 8°.

One of 300 copies on French hand-made paper. Reprinted from the second edition.

Illustrations: one initial letter in colors, one half-tone tail-piece, and 13 hand-colored engravings, together with 13 impressions of the same in one tone. In all, 28 illustrations.

Binding, by the Bradstreet Co., 1910, of red crushed levant morocco, gilt. Sides within a frame of eight fillets, five broken enclosed by three plain. Doublé with crimson morocco within fillets and a border of small tools. Centre panel inlaid with two frames in dark red outlined in blind tooling; issuing from the corners, sprays of roses, rose buds, and rose leaves, tooled in gilt. Back tooled and lettered. With gilt edges and lining of old rose watered grosgrain silk. Original covers bound in. In loose leather protective cover, tooled and lettered, and inserted in slip case.

Hennique, Léon. Benjamin Rozes. Illustrations et gravures de Vadasz. Paris: A. Romagnol [1906]. 2 p.l., 57 p., 1 l., 3 pl., 1 port. 49 extra pl. 8°. (Collection de l'Académie des Goncourt.)

no. 84 of 130 copies on wove paper.

Illustrations: frontispiece portrait of the author, with smoke proof on tissue paper; 13 vignettes in the text, and 3 plates, with plate proofs in two states, and one of 3 sets of 16 plate proofs on vellum paper, appended. In all, 66 illustrations.

Binding, by Stroobants, 1911, of dark green crushed levant morocco, gilt. Sides within three fillets. Inside roll-produced border. Back tooled and lettered. With marbled end papers and gilt edges. Original covers bound in.



BINDING BY MARIUS MICHEL, 1907
(LE LYS ROUGE, BY ANATOLE FRANCE)

Authors, continued.

Henriot, pseud. of Henri Maigrot. *L'année parisienne*. Texte et dessins par Henriot. Paris: L. Conquet, 1894. 3 p.l., 129 p., 1 l., front. 12°.

One of 300 copies. Autograph presentation copy to Mr. Spencer from the publisher.

Illustrations: 2 designs for the original covers, frontispiece, 12 plates (paged in), 13 head-pieces, 25 vignettes in the text, and 11 tail-pieces. In all, 64 illustrations.

Binding, by Lortic fils, 1898, of bright green crushed levant morocco. Back lettered in gilt; panels cornered and mitred in blind; at the bottom, the monogram of Mr. Spencer. With marbled end papers and rough edges; gilt top. Original covers bound in.

— **Napoléon aux enfers**. Illustrations par l'auteur. Paris: L. Conquet, 1895. 3 p.l., 252 p., front. 12°.

Autograph presentation copy to Mr. Spencer from the publisher.

Illustrations: 2 designs for the original covers, frontispiece, 12 plates (paged in), 13 head-pieces, 28 vignettes, and 13 tail-pieces. In all, 69 illustrations.

Binding, by Lortic fils, 1898, three-fourths bright red crushed levant morocco. Back lettered in gilt; panels cornered and mitred in blind; at the bottom, the monogram of Mr. Spencer. With marbled end papers and rough edges; gilt top. Original covers bound in.

Hervieu, Paul. *Flirt*. Illustré par Madeleine Lemaire. Paris: Boussod, Valadon et Cie., 1890. 218 p., 1 l., 19 pl. large 4°.

no. 14 of 20 copies on Whatman paper.

Illustrations: 9 head-pieces, 19 plates, and 9 tail-pieces, printed in colors. On the half-title, an original aquarelle by Mme. Lemaire. In all, 38 illustrations.

Binding, by Marius Michel, of dark blue crushed levant morocco. In the upper right corner of the front panel, a spray of blue bell-flowers and carnations inlaid in appropriate colors. In the lower left corner of the back panel, a spray of orange bell-flowers; in the open space, a winged insect tooled in gilt. Doubled with light tan silk poplin. At the sides and ends of the board, compartments formed of three-line fillets; in the corners, the monogram A. W. [Comte Alfred Werlé]. Back lettered and inlaid with carnation blossoms. With edges gilt over rough, marbled end papers, and lining of the same material as the doublure. Original covers bound in.

Bookplates of Comte Alfred Werlé and W. A. Spencer.

Histoire d'une épingle. See **Séгур**, Alexandre Joseph Pierre.

Histoire du gentil Seigneur de Bayard. See **Mailles**, Jacques de, called "le Loyal serviteur."

Hoe, Robert. The library of Robert Hoe; a contribution to the history of bibliophilism in America, by O. A. Bierstadt. With one hundred and ten illustrations taken from manuscripts and books in the collection. New York: Duprat & Co., 1895. xii, 224 p., 30 fac., 1 port. 8°.

Half-title: Private libraries of New York.

no. 112 of 350 copies.

Illustrations: frontispiece portrait of Mr. Hoe and 110 facsimiles, consisting of 4 borders, 3 initial letters, 7 head-pieces, 56 vignettes and illustrations in the text, 10 tail-pieces, and 30 plates. In all, 111 illustrations.

Binding, by the Club Bindery, of olive green crushed levant morocco, gilt. Sides within two

frames of four-line fillets, the inner in eight compartments, those at the corners adorned with a small floreated ornament. Doubled with olive green morocco within a border of small tools and four fillets; issuing from the corners, branches of leaves; at the bottom, the monogram of Mr. Hoe. Back tooled and lettered. With gilt edges, marbled end papers, and lining of red watered grosgrain silk. In loose leather protective cover, lettered, and inserted in slip case.

From the Hoe library. Bookplates of Robert Hoe, and of W. A. Spencer.

Hugo, Victor Marie, comte. *Notre-Dame de Paris*. Paris: E. Testard et Cie., 1889. 2 v. 10 pl. 156 extra pl. 4°.

At head of title: édition nationale.

no. 49 of fifty copies on Japan paper. Originally issued in 10 parts.

Illustrations: etchings by Luc Olivier Merson engraved by Gély-Bichard, consisting of 62 vignettes in the text, with plate proofs of the pure etching, and one of 12 sets of plate proofs before letters of the finished state; and 10 plates, with plate proofs in three states, each accompanied by tissue guard sheet with descriptive letterpress; appended, in v. 2, a portrait of the author by Deveria engraved by Abot, and a portrait of Sophie Trebuchet, the author's mother, engraved by Cl. Favier, both proofs before letters. In all, 228 illustrations, all on Japan paper.

Binding, by Mercier, 1906, of dark red crushed levant morocco, gilt. Sides inlaid with a Gothic frame in leather of seven different colors, the fillets forming compartments enclosing a repeat border, with blue and orange the predominating tones. Doubled with maroon morocco within a border of small tools. Centre panel within ten fillets in gilt and two in blind enclosing a scrollwork border of small tools; at the bottom, the monogram of Mr. Spencer. Back lettered and inlaid in colors. With gilt edges, marbled end papers, and lining of maroon grosgrain silk. Original covers bound in. In loose leather protective covers, tooled, lettered, inlaid in colors, and inserted in slip cases.

— **Le Rhin**. Dessins de Victor Hugo. [Paris: E. Hugues, 1890.] 288 p. illus. 8°.

no. 21 of sixty copies on India paper.

Illustrations: title vignette, and 89 designs in the text.

Binding, by Stroobants, 1912, of green crushed levant morocco, gilt. Sides within three fillets. Inside borders of small tools. Back tooled and lettered. With marbled end papers and rough edges; gilt top. Original covers bound in.

Hurtado de Mendoza, Diego. *Vie de Lazarille de Tornos*. [By Diego Hurtado de Mendoza.] Traduction nouvelle et préface de A. Morel-Fatio. Nombreuses illustrations et eaux-fortes de Maurice Leloir. Paris: H. Launette & Cie., 1886. 3 p.l., xxii p., 1 l., 146 p., 2 l., 10 pl. 21 extra pl. 8°.

Édition de grand luxe, with wide margins.

One of fifty copies on Japan paper, numbered 56 to 105; this copy no. 71.

Illustrations: original cover design, with plate proof; on the half-title, an original wash drawing by Leloir; 122 vignettes, head- and tail-pieces, etc., in the text; and 10 plates, with plate proofs in two states; appended, with separate title, 54 leaves containing separate impressions of the 122 designs in the text. In all, 277 illustrations.

Binding, by Chambolle-Duru, of brown crushed levant morocco. Sides within five gilt fillets, the two inner enclosing a border embossed with a quatrefoil of fleurs-de-lis in a repeat pattern. Inside border of fillets and small tools. Back tooled, lettered, and embossed. With gilt edges and marbled end papers. Original covers bound in.

Huysmans, Jorris Karl. *La cathédrale*. Cinquante-quatre eaux-fortes originales de

Authors, continued.

Charles Jouas. Paris: A. Blaizot, 1909. 2 p.l., 359(1) p. 109 extra pl. 4°.

no. 4 of 20 copies on wove or Japan paper; this copy on wove paper.

Illustrations: 54 etchings in the text, all with plate proofs in two states. Inserted preceding the half-title, an original aquarelle by Jouas. In all, 163 illustrations.

Binding, by Joly fils, 1910, of brown crushed levant morocco, gilt. Sides within a double frame of six fillets forming half-circles at the ends; the interspaces tooled with fillets of three lines interlacing with circles at the sides and enclosing trefoils at the corners. Doubled with red morocco. Centre panel plain, within a border of three fillets interlacing in an intricate geometrical pattern. Back tooled and lettered. With edges gilt over rough, marbled end papers, and lining of brown watered silk. Original covers bound in. In loose leather protective cover, tooled and lettered, and inserted in slip case.

— Le quartier Nôtre-Dame, par J.-K. Huysmans. Illustrations et gravures de Ch. Jouas. Paris: A. Romagnol [1905]. 2 p.l., 36 p., 1 l., 9 pl., 1 port. 90 extra pl. 8°. (Collection de l'Académie des Goncourt.)

no. 84 of 150 copies. Text in gothic type.

Illustrations: frontispiece portrait of the author, with smoke proof on tissue paper; 22 vignettes in the text, and 9 plates, with plate proofs in two states, and one of six sets of 31 plate proofs on vellum paper, appended; the woodcut tail-piece at the end occurs but once, and the plate proof on vellum paper to the vignette on p. 4 is lacking, making the total number of plates 100. In all, 122 illustrations.

Binding, by Stroobants, 1911, of red crushed levant morocco. Sides tooled with three fillets. Inside roll-produced border. Back tooled and lettered. With marbled end papers and edges gilt over rough. Original covers bound in.

Imitation de Jésus Christ. See Thomas Hæmmerlein à Kempis.

Jacobus, de Voragine, archbishop of Genoa. La légende dorée. Traduction française de H. Piazza. Dessins et lithographies de A. Lunois. Paris: G. Boudet, 1896. 2 p.l., 152 p., 1 l. illus. 270 extra pl. f°.

no. 5 of ten copies on Japan paper. Initialed by the translator and illustrator.

Illustrations: cover design, with smoke proof; 76 colored lithographs in the text, with plate proofs in black and in colors to all, and to three, progressive plate proofs in two states; 13 woodcut borders, with smoke proofs; 8 vignettes (5 colored), with plate proofs in colors to four; appended, 4 trial sketches and 90 cancels, making 270 plates. The plate proofs in black on India, and those in colors on wove paper. On the half-title, an original aquarelle by Lunois. In all, 368 illustrations.

Binding, by Carayon, of vellum. Sides within a frame of fillets with fleurons in the corners, both painted in red. With rough edges and marbled end papers. Original covers bound in. In marbled paper cover.

La Borde, Jean Benjamin de. Choix de chansons mises en musique par M. de La Borde. Ornées d'estampes par J. M. Moreau, dédiées à madame la dauphine. Paris: De Lormel, 1773. 4 v. in 2. port. 8°.

Text and music engraved by Moria and Mlle. Vendôme.

Illustrations: frontispiece portrait of de Laborde by Masquelier after Denon; engraved titles to v. 2-4

by Le Bouteux and Le Barbier, engraved by Masquelier and Née, and 100 designs by Moreau, Le Barbier, Le Bouteux, and Saint-Quentin, engraved by Moreau, Masquelier, and Née. In all, 104 illustrations. The portrait of the author, known as the portrait "à la lyre," does not belong to the book, but was executed after the impression; it bears the date 1774. For a detailed account of the illustrations, see: Cohen, Henry. Guide de l'amateur de livres à gravure du xviii^e siècle. Paris 1885. 5. ed. 4°. col. 293-295.

Binding, by Trautz-Bauzonnet, of red crushed levant morocco, gilt. Sides tooled with three fillets. Inside dentelles. Backs tooled and lettered; panels mitred and cornered and stamped with a lyre. With marbled end papers and edges gilt over rough.

Labrunie, G. See Gérard de Nerval, pseud. of G. Labrunie.

Lady, The, of Shalott. See Tennyson (1. baron), Alfred Tennyson.

La Fayette, Marie Madeleine Pioche de la Vergne de, comtesse. La princesse de Clèves. Préface par Anatole France. Un portrait et douze compositions de Jules Garnier, gravés par A. Lamotte. Paris: L. Conquet, 1889. xxviii, 344 p., 1 l., 4 pl., 1 port. illus. 26 extra pl. 8°.

no. 5 of 150 copies on wove paper. Initialed by the publisher.

Illustrations: frontispiece portrait of the author, 8 vignettes in the text, and 4 plates, all with plate proofs in two states. In all, 39 illustrations.

Binding, by Mercier, 1905, of green crushed levant morocco, gilt. Centre panel within six fillets plain and a seventh au pointillé, with fleurons at the corners. Doubled with citron morocco. Centre panel inlaid in pink and green leather in the Grolieresque style, within a frame of inlaid red morocco tooled with crosses and forming squares at the corners, the spaces at the sides and ends inlaid with scrollwork and flowers in leather of six different colors. Back tooled and lettered; at the bottom, the monogram of Mr. Spencer. With gilt edges, marbled end papers, and lining of rose and olive green changeable watered silk. Original covers bound in. In loose leather protective cover, tooled and lettered, and inserted in slip case.

La Fontaine, Jean de. Les amours de Psyché et de Cupidon, suivies d'Adonis, poème, par Jean de La Fontaine. Nouvelle édition ornée de 26 figures de Borel, gravées en couleurs par Vigna Vigneron. Préface de Jules Claretie. Paris: T. Belin, 1899. 2 v. 26 pl. 60 extra pl. 4°.

no. 98 of 250 copies.

Illustrations: etchings from aquarelles by Borel executed in the 18th century to illustrate an edition of this work never published; in detail: engraved title-page also to each volume, and 24 plates, all with plate proofs in bistre, and in outline in the same tone; appended, in v. 1, plate proofs in colors in four states of the plate facing p. 64; appended, in v. 2, plate proofs in colors in four states of the plate facing p. 4. In all, 86 illustrations.

Binding, by Mercier, of red crushed levant morocco, gilt. Sides within a frame of two fillets plain and a third au pointillé enclosing a large oval of fillets inlaid in green and entwined with garlands of roses and foliage; corners adorned with a small tool within broken fillets; at the top, the monogram of Mr. Spencer; in the centre, the attributes of music: lyre, harp, etc., with knots of ribbon and foliage; the whole ornamented with small tools in 18th century style. Doubled with green morocco within a frame of fillets and small tools. With edges gilt over rough, marbled end papers, and lining of maroon grosgrain silk. In loose leather protective covers, tooled and inlaid, and inserted in slip cases.



BINDING BY MARIUS MICHEL
(LES NUITS ET SOUVENIR, BY ALPHONSE DE MUSSET)

Authors, continued.

— Fables de J. de La Fontaine. Édition miniature. Paris: Laurent et Deberny, 1850. 3 p.l., 250 p. 64°.

Binding, by Lortic, 1899, of red crushed levant morocco, gilt. Sides within a frame of three fillets. Doublé with red morocco within a border of small tools, four fillets, and an inner dentelle border in the style of Derôme. Back tooled and lettered. With gilt edges, marbled end papers, and lining of red grosgrain silk. Original covers bound in. Inserted in slip case.

Lazarille de Tornès. See Hurtado de Mendoza, Diego.

Lebesgue, O. See Montorgueil, Georges, pseud. of O. Lebesgue.

Leconte de Lisle, Charles Marie. Les Érinnyes; tragédie antique. Illustrée des compositions et gravures à l'eau forte de François Kupka. Paris: A. Romagnol [1908]. 89 p., 3 pl. 61 extra pl. 8°.

Illustrations: 21 head-pieces, 3 plates, and a final tail-piece, etched and printed from copper plates, all with plate proofs in two states appended; cover design, 2 half-titles, 8 tail-pieces, engraved on wood and printed in colors, all with plate proofs appended. In all, 97 illustrations. Text within colored woodcut borders.

Binding, by Canape, 1909, of dark brown crushed levant morocco, gilt. Sides within a frame of fillets surrounded by an appropriate border of Greek design. Doublé with morocco of the same color as the sides; the front panel inlaid with the copper-plate to the head-piece on p. 66, and the back panel with that to the final tail-piece, both surrounded by a scrollwork frame inlaid in red. With gilt edges and lining of silver-gray grosgrain silk. Original covers bound in. In loose protective cover, tooled and lettered, and inserted in slip case.

Leclair, Maurice. Une femme de qualité au siècle passé. [Text and illustrations by Maurice Leclair.] Paris: J. Boussod, Manzi, Joyant & Cie., 1899-[1900]. 87 col. pl. 10 extra pl. f°.

no. 44 of 200 copies printed. Issued in 10 parts from 1899 to 1900. Text engraved, within borders illustrated in color.

Illustrations: 87 illustrated borders; appended, plate proofs in colors of 8 of the borders on thin paper, one on satin, and one in one tone only. In all, 97 illustrations.

Binding, by Meunier, of dark red crushed levant morocco, gilt. Sides within a deep dentelle border, with the monogram of Mr. Spencer in the corners. Doublé with green figured silk within a frame of fillets with fleurons in the corners. Back lettered; panels tooled with the monogram of Mr. Spencer. With marbled end papers and lining of green figured silk. Inserted in slip case.

— Une femme de qualité au siècle passé. Paris, 1778. Paris, 1899. 3 v. 87 pl. f°.

A complete collection of the original designs by Maurice Leclair for the edition of *Une femme de qualité au siècle passé* published by Boussod, Manzi, Joyant & Cie., in ten parts from 1899 to 1900, viz.: 10 aquarelles for the plates without text, and 77 drawings in pen and India ink for the half-title, fleurons, tail-piece, and frames. Text supplied in manuscript.

Binding, by Meunier, of dark red crushed levant morocco, gilt. Sides within a deep dentelle border, with the monogram of Mr. Spencer in the corners. Doublé with green figured silk within a frame of fillets with fleurons at the corners. Back lettered; panels tooled with the monogram of Mr. Spencer. With marbled end papers and lining of green figured silk. Inserted in mahogany boxes of book form lined with red velvet.

Le Riche, Louis Marie Joseph, comte de Chevigné. See C., de, comte.

Le Roux, Hugues. Les jeux du cirque et la vie foraine, par Hugues Le Roux. Illustrations de Jules Garnier. Paris: E. Plon, Nourrit et Cie. [1889.] 3 p.l., v p., 1 l., 250 p., 1 l. 4°.

no. 21 of fifty copies on Japan paper.

Illustrations: 23 facsimiles (6 colored), and 218 colored designs, all in the text. In all, 241 illustrations.

Binding, by Meunier, three-fourths crushed levant morocco. Back lettered in gilt and inlaid with a mask and the figure of a clown in leather of different colors. Original covers bound in.

Liez, Émile, joint author. See Nouvion, Pierre de, and É. LIEZ.

Livre, Le, d'heures de la Reine Anne de Bretagne. See Catholic Church, Roman.

Longus, Daphnis et Chloé [d'après la traduction de J. Amyot, revue, corrigée et complétée par Paul-Louis Courier. Lettre de Paul-Louis Courier à M. Renouard, libraire, sur une tache faite à un manuscrit de Florence]. Compositions de Raphaël Collin, gravées à l'eau-forte par Champollion. Préface de Jules Claretie. [Paris:] H. Launette et Cie., 1890. 6 p.l., viii, 190 p., 1 l., 12 pl. 94 extra pl. 4°.

no. 21 of fifty copies on Japan paper.

Illustrations: 29 vignettes in the text, and 12 plates, all with plate proofs in two states; appended, 12 proofs before letters, with remarques, 10 bearing the observations of R. Collin. In all, 135 illustrations.

Binding, by Mercier, 1910, of blue crushed levant morocco, gilt. Sides tooled with a frame composed of fillets of different colored leather surrounded by a deep lace-work border and enclosing a centre panel filled with a mosaic inlay, the interspaces tooled and inlaid with flowers and foliage of different colors. Doublé with light brown morocco within a border of small tools. Centre panel within a fillet of the Greek key pattern enclosed in a scrollwork border inlaid in dark red morocco, with small ornaments and fleurs-de-lis inlaid at the corners. Back tooled, lettered, and inlaid in colors. With gilt edges, marbled end papers, and lining of dark brown grosgrain silk. Original covers bound in. In blue morocco box lined with old rose plush.

Louÿs, Pierre. Aphrodite; moeurs antiques. Quarante-trois compositions dont cinq hors-texte de Raphaël Collin, gravées sur bois en couleurs par Ernest Florian. Paris: A. Ferroud, 1909. 3 p.l., (i)iv-viii, 281 p., 2 l., 5 pl. 192 extra pl. sq. 8°.

no. 6 of 20 copies on Japan paper. Initialed by F. Ferroud.

Illustrations: frontispiece, title-page vignette, 32 head-pieces, 4 plates, and 5 tail-pieces, all woodcuts printed in colors and each accompanied by plate proofs in colors in two states; 19 woodcut tail-pieces in one tone; and an original aquarelle by R. Collin on vellum paper. Appended, 43 smoke proofs on India paper and 43 artist's proofs on thin laid paper for the designs in color, and 19 artist's proofs on thin laid paper for the woodcut tail-pieces. In all, 254 illustrations.

Binding, by Canape, 1911, of sage-green crushed levant morocco, gilt. Sides within a double mosaic frame of dark brown tooled with gilt dots, the bands forming circular compartments at the sides and ends of the board, and the interspaces filled with a mosaic of dark green inlaid with a scrollwork design in mauve; the whole inclosed by an inner and outer fillet in gilt. Doublé with pale tan morocco. Centre panel within a double oval and double rectangular

Authors, continued.

frame of two-line fillets, the interspaces heavily tooled with broad scrollwork fleurons and borders in gilt. Back tooled, lettered, and inlaid with units from the design on the sides. With edges gilt over rough and lining of pale ecru grosgrain silk. Original covers bound in. In loose leather protective cover, tooled and lettered, and inserted in slip case.

— *Les chansons de Bilitis*. Trente-trois compositions de Raphaël Collin, gravées à l'eau-forte par Ch. Chessa. Paris: A. Ferroud, 1906. 3 p.l., ix(i), 181 (1) p., 1 l., 7 pl. 100 extra pl. 8°.

no. 14 of twenty copies on wove or Japan paper; this copy on wove paper. Initialed by F. Ferroud.

Illustrations: original unpublished drawing in colors by Collin on vellum paper; 26 vignettes in the text, and 7 plates, all with plate proofs in two states, and one of 4 sets of 33 plate proofs before letters on vellum paper. In all, 133 illustrations.

Binding, by Marius Michel, 1909, of dark blue crushed levant morocco. Sides within a sunk border inlaid with fillets of red and brown in a modification of the Greek key pattern, the spaces at the sides and corners inlaid with berries and branches of conventionalized mistletoe in white and yellow. Doubled with citron morocco within a border of small tools. Centre panel within an ornamental frame outlined by a fillet inlaid in blue and enclosing a vine of roses tooled in gilt and inlaid in appropriate colors. With edges gilt over rough, marbled end papers, and lining of yellow brocaded silk. Original covers bound in. In loose leather protective cover, tooled in gilt, and inserted in slip case.

Loyal, Le, serviteur. See **Mailles, Jacques de**, called "le Loyal serviteur."

Maigrot, Henri. See **Henriot**, pseud. of **Henri Maigrot**.

Mailles, Jacques de, called "le Loyal serviteur." *Histoire du gentil Seigneur de Bayard*, composée par le Loyal serviteur. Édition rapprochée du français moderne, avec une introduction, des notes et des éclaircissements, par Lorédan Larchey. Ouvrage contenant 8 planches, 3 titres et une carte en chromolithographie, un portrait en photogravure, 34 grandes compositions et portraits tirés en noir, et 187 gravures intercalées dans le texte. Paris: Hachette et Cie., 1882. 4 p.l., xvi, 540 p. 4°.

Copy privately printed on India paper for the editor, and presented by him with his autograph to Mme. Charpentier, the wife of the publisher.

Binding, by Pouillet, three-fourths crushed levant morocco. Back lettered in gilt. With marbled end papers and rough edges; gilt top.

Margueritte, Paul. *À la mer*. Illustrations de Henri A. Zo, gravées sur bois par Gaspé, Piselli, etc. Paris: A. Romagnol [1906]. 2 p.l., 62 p., 1 l., 1 port., 7 pl. 23 extra pl. 8°. (Collection de l'Académie des Goncourt.)

no. 84 of 130 copies on India paper.

Illustrations: frontispiece portrait of the author, with plate proof, and smoke proof on tissue paper; 14 vignettes in the text, and 7 plates, with 21 plate proofs appended. In all, 45 illustrations.

Binding, by Stroochants, 1911, of light brown crushed levant morocco, gilt. Sides within three fillets. Inside roll-produced border. Back tooled and lettered. With marbled end papers and gilt edges. Original covers bound in.

Matrone, La, du pays de Soung. Les deux jumelles. (Contes chinois.) Avec

une préface par É. Legrand. Paris: A. Lahure, 1884. xxx, 100 p., 2 l., 12 pl. 48 extra pl. 8°. (Collection Lahure. [v.] 3.)

From the Chinese *Kin koo ke kwan*.

no. 30 of fifty copies on Japan paper.

Illustrations: 12 vignettes in the text, and 12 plates, all with plate proofs in one tone and in colors. In all, 72 illustrations.

Binding, by Champs, three-fourths brown crushed levant morocco. Back tooled and lettered. With marbled end papers and rough edges; gilt top. Original covers bound in.

Mauclair, Camille. *Trois femmes de Flandre*. Illustrations de H. Cassiers. Paris: H. Piazza & Cie. [1905.] 3 p.l., iii-vii(i), 45(1), 46 p., 1 l., 50 p., 3 l., 3 pl. 99 extra pl. sq. 8°.

no. 7 of ten copies on Japan paper.

Illustrations: 46 vignettes in the text, and 3 plates, all with plate proofs in black, and in colors on thin Japan paper; inserted as frontispiece, an original aquarelle by Cassiers. In all, 148 illustrations.

Binding, by Joly fils, 1912, of light green crushed levant morocco, gilt. Sides within a frame of conventionalized tulip leaves and blossoms inlaid in brown, two shades of green, and red. Doubled with vellum, tooled in gilt; the field covered with a fine lace net surrounded by a border of daisy heads and small lace medallions. Centre panel tooled with a semis of four petal units and surrounded by a meander frame with flower heads in the interspaces and branches of foliage extending inwards from the sides and corners. Back tooled, lettered, and inlaid in colors. With gilt edges, marbled end papers, and lining of cream-white watered silk. Original covers bound in. In loose leather protective cover, tooled and lettered, and inserted in slip case.

Maupassant, Guy de. *Contes choisis*. Publiés par les Bibliophiles contemporains. Paris: Imprimé aux frais et pour les sociétaires de l'Académie des beaux livres, 1891-92. 10 parts in 1 v. 12 pl. illus. 8 extra pl. 8°.

Le loup. Hautot père et fils. Allouma. Mouche. La Maison Tellier. Un soir. Le champ d'oliviers. Mademoiselle Fifi. L'épave. Une partie de campagne.

no. 132 of 188 copies printed for members of the society; this copy printed for M. Frédéric Raisin, with his bookplate. Text within ornamental water-marked borders. Inserted, part of an autograph letter of the author to Mme. Maupassant.

Illustrations: colored etchings, engravings, lithographs, etc., by Van Muyden, Jeannot, Avril, Guedry, Vidal, Scott, Gervais, Gérardin, and Morel, engraved by various artists, and consisting of 126 vignettes in the text, and 12 plates. Extra illustrations: general engraved title-page by P. Avril after F. Rops, 6 lithographs by Lunois on Japan paper for "L'épave," and a colored frontispiece and 5 original aquarelles on the margins by H. Dillon for "Une partie de campagne." In all, 151 illustrations.

Binding, by Meunier, of blue crushed levant morocco, gilt. Front panel adorned with conventionalized daisies, leaves, and sprays of pinks inlaid in appropriate colors, a large letter S inlaid and entwined with the stems, and with swallows in the open space. Back panel tooled and inlaid with a spray of forget-me-nots passing through a life-preserver inscribed *Bel ami*, with swallows in the open spaces. Doubled with light blue morocco inlaid with doves and a spray of red flowers and green buds and leaves. Back tooled and lettered. With edges gilt over rough, marbled end papers, and lining of silk, brocaded with flowers and stripes in colors. Original covers, together with those to each part, bound in. Inserted in slip case.

— **Le lit.** Avant-propos de Henri Lavedan. Evreux: Soc. normande du livre

Authors, continued.

illustré, 1895. 6 p.l., 7 f., 13 pl. 26 extra pl. 4°.

no. 39 of 76 copies on wove paper. Autographed by the president of the society.

Text entirely engraved and printed on the recto of each leaf only. Each leaf and plate mounted on guard.

Illustrations: 13 plates designed by Jules Ferry and engraved by Champollion, each plate containing a portion of the text and followed by plate proofs in two states without text. In all, 39 illustrations.

Binding, by Carayon, 1896, three-fourths grayish-blue crushed levant morocco. Back lettered in gilt and stamped with the monogram of Mr. Spencer. With marbled end papers and rough edges; gilt top. Original covers, mounted on guards, bound in.

Mayneville, Léon Hennique. *Chronique du temps qui fut la jacquerie, par Mayneville.* Illustrations de L. O. Merson. Paris: A. Romagnol, 1903. 39 l., 1 pl. 80 extra pl. 8°.

One of thirty copies on hand-made wove paper. This copy numbered 97. Inserted at the end, an autograph letter from the publisher to Mr. Spencer concerning the extra illustrations.

Illustrations: etchings by Chessa, consisting of the original cover vignette, title-page vignette, frontispiece, and 37 vignettes in the text, all with plate proofs in bistre; appended, unique set of 40 plate proofs on satin. In all, 120 illustrations.

Binding, by Marius Michel, 1911, of red crushed levant morocco, without ornament. Doubled with olive green morocco. Centre panel within a frame of two fillets inlaid in red and black respectively, the inner with large fleurs-de-lis in the corners and joined to the outer by small imitation hinges inlaid in purple. Back lettered. With edges gilt over rough, marbled end papers, and lining of yellow figured silk. Original covers bound in. Inserted in slip case.

Mendoza, Diego Hurtado de. See *Hurtado de Mendoza, Diego.*

Mérimée, Prosper. *Chronique du règne de Charles IX, par Prosper Mérimée.* Édition ornée de cent dix compositions par Édouard Toudouze. Paris: É. Testard et Cie., 1889. 4 p.l., (i)vi-xv(i), (i)vi-xv, 322 p., 1 l. 32 extra pl. 8°.

One of 1000 copies on wove paper. Title-page to the plates reads: *Chronique du règne de Charles IX. Compositions de Édouard Toudouze, gravées à l'eau-forte par Eugène Abot. Préface par Francisque Sarcey.* Paris: É. Testard et Cie., 1890.

Illustrations: 28 head-pieces, 53 vignettes in the text, and 29 tail-pieces, all woodcuts, and 8 plate etchings, each in four states, on India paper, mounted. In all, 142 illustrations.

Binding, by Marius Michel, 1896, of dark blue crushed levant morocco, gilt. Sides within a frame of three fillets, with fleurs-de-lis in the corners. Doubled with silk figured in colors with an oriental design. Centre panel surrounded by a frame of two fillets, with fleurs-de-lis extending from the corners to the corners of the board. Back lettered and tooled with a semis of fleurs-de-lis. With gilt edges, marbled end papers, and lining of silk of the same pattern as the doublure. Original covers bound in. Inserted in slip case.

— *L'enlèvement de la redoute.* Compositions de Maurice Orange, gravées en couleurs par Decisy. Paris: A. Rouquette, 1902. 14 l. 38 extra pl. 8°.

no. 3 of 125 copies on wove paper. Initialed by the publisher. Text engraved by A. Leclère.

Illustrations: 19 vignettes in the text, with plate proofs in black in two states, appended. In all, 57 illustrations.

Binding, by Noulhac, of red straight-grain morocco, gilt. Sides adorned with curved fillets and small tools on a stippled field, leaving a diamond-shaped centre panel without ornament. Doubled with dark blue watered silk within a border of small tools and two double fillets. Back tooled and lettered. With gilt edges, marbled end papers, and lining of dark blue watered silk. Original covers bound in. Enclosed in slip case.

— *La jacquerie; scènes féodales.* 41 compositions de Luc-Olivier Merson gravées à l'eau-forte par Chessa. Paris: A. Blaizot, 1909. 2 p.l., 285 p., 1 l., 1 pl. 83 extra pl. 4°.

One of 200 copies on wove paper; this copy no. 246.

Illustrations: 40 vignettes in the text, and one plate, each with plate proofs in two states. Mounted on the leaf preceding the half-title, an original drawing in crayon and ink by Merson. In all, 124 illustrations.

Binding, by Marius Michel, 1912, of yellow-green crushed levant morocco. Sides adorned with sunk compartments in a geometrical design, each outlined with inlaid black morocco and filled with a conventionalized oak leaf design inlaid in carmine, crimson, and morocco of four other colors. Doubled with crimson morocco. Centre panel plain, within a border of highly conventionalized oak leaves, tooled in gilt and inlaid in green leather of two shades; the whole within an inlaid band of black morocco between an inner and outer fillet tooled in gilt. Back tooled in blind, lettered in black, and inlaid in carmine and crimson morocco. With edges gilt over rough, marbled end papers, and lining of yellow-green figured silk. Original covers bound in. In loose leather protective cover, tooled and lettered, and inserted in slip case.

Michelet, Jules. *L'insecte, par J. Michelet.* Nouvelle édition, illustrée de 140 vignettes sur bois dessinées par H. Giacomelli. Paris: Hachette et Cie., 1876. 3 p.l., (1)4-463 p. 4°.

no. 48 of fifty copies on India paper.

Illustrations: 108 vignettes, illustrated borders, etc., and 32 plates, paged in. In all, 140 illustrations.

Binding, by Lortic, 1899, of brown crushed levant morocco, gilt. Sides within three frames, the outer and inner of two-line fillets in blind, and the centre inlaid in black, tooled with branches of foliage, and enclosed in two-line fillets. Doubled with blue morocco. Centre panel within two inlaid borders of dark blue, the outer adorned with a small tool, and the inner enclosed in two-line fillets with fleurons at the corners inlaid in red and green on a background of black. Back tooled, inlaid, and lettered. With edges gilt over rough, marbled end papers, and lining of brown grosgrain silk. Original covers bound in. Inserted in slip case.

— *L'oiseau, par J. Michelet.* Huitième édition, illustrée de 210 vignettes sur bois dessinées par H. Giacomelli. Paris: L. Hachette et Cie., 1867. 4 p.l., (1)4-424 p. 4°.

p. 345-352 wanting.

Illustrations: 210 vignettes, consisting of half-titles, head- and tail-pieces, etc., engraved by Bertrand, Berville, Carter, Coste, Eitling, Gauchard, Hildibrand, Horcholle, Hurel, Laplante, Meunier, Meyer-Heine, Morice, Pannemaker, Rouget, Mme. E. Rouget, Sargent, and Thénard.

Binding, by David, three-fourths crushed levant morocco. Back lettered in gilt. With marbled end papers and gilt top.

Mirbeau, Octave. *Dans l'antichambre. (Histoire d'une minute.)* Illustrations et gravures d'Edgar Chahine. Paris: A. Romagnol [1905]. 3 p.l., 30 p., 1 l., 1 pl.,

Authors, continued.

1 port. 16 extra pl. 8°. (Collection de l'Académie des Goncourt.)

no. 84 of 130 copies on wove paper.

Illustrations: frontispiece portrait of the author, in two states; 11 vignettes in the text, and 1 plate, with plate proofs appended; and an additional plate proof to the plate and to 2 vignettes. In all, 29 illustrations.

Binding, by Stroobants, 1911, of dark blue crushed levant morocco, gilt. Sides within three fillets. Inside roll-produced border. Back tooled and lettered. With marbled end papers and gilt edges. Original covers bound in.

Montesquieu, Charles de Secondat, baron de la Brède et de. Lettres persanes. édition Louis Lacour. Imprimée par D. Jouaust. Paris: Académie des bibliophiles, 1869. 2 p.l., xvj, 330 p., 3 l., 3 p., 8 pl., 1 port. 9 extra pl. 8°.

no. 496 of 493 copies privately printed on laid paper and numbered 33-525. A close reprint of the edition of 1721, with imitation facsimile title-page inserted.

Illustrations: 9 plate etchings by E. Boilvin after E. de Beaumont, from an impression of 10 sets only, of which this is no. 6, with 9 plate proofs before letters signed by the engraver. In all, 18 illustrations.

Binding, by Chambolle-Duru, of citron morocco, gilt. Sides plain, within three fillets. Doubled with blue morocco within a border of small tools. Centre panel within a broad garland of flowers surrounded by fillets. Back tooled and lettered. With edges gilt over rough, marbled end papers, and lining of dark blue grosgrain silk.

Bookplate of W. A. Spencer, and a second bookplate with the monogram L. C., and inscribed: Giacomelli à son ami Conquet.

Montorgueil, Georges, pseud. of O. Lebesgue, 1857-. La parisienne, peinte par elle-même. Vingt et une pointes sèches tirées hors texte et quarante et une compositions par Henry Somm. Paris: L. Conquet, 1897. 3 p.l., 199(1) p., 21 pl. 62 extra pl. 8°.

One of 150 copies. On wove paper; large paper copy, printed for Mr. Spencer, and initialed by the publisher.

Illustrations: 41 head- and tail-pieces, with plate proofs on India paper, and 21 plates, with plate proofs with remarques on Japan paper; on the half-title, an original aquarelle by Somm. In all, 125 illustrations.

Binding, by Lortic, 1898, of dark blue crushed levant morocco, gilt. Sides within three fillets and an inner frame of ten fillets plain and an eleventh au pointillé, the corners broken and ornamented with branches of foliage and flowers. Doubled with light blue morocco. Centre panel within fillets enclosing a border of small ornaments; at the bottom, the monogram of Mr. Spencer. Back tooled and lettered. With gilt edges, marbled end papers, and lining of dark blue grosgrain silk. Original decorative cover in blue, and a second in gold, bound in. Inserted in slip case.

— La vie des boulevards. Madeleine-Bastille. Texte par Georges Montorgueil; Paris: A. Quantin, 1896. 2 p.l., xi, 258 p., 2 l. 4°.

no. 107 of 700 numbered copies on wove paper.

Illustrations: 200 designs in colors by Pierre Vidal; on the half-title, an original aquarelle by the same artist. In all, 201 illustrations.

Binding, by Carayon, 1896, three-fourths dark brown crushed levant morocco, gilt. Back tooled and lettered. With marbled end papers and rough edges; gilt top. Original illustrated covers bound in.

Morin, Louis. Les cousettes; physiologie des couturières de Paris. Vingt et une compositions dessinées et gravées à la pointe sèche par Henry Somm. Paris: L. Conquet, 1895. 3 p.l., 3-165(1) p., 1 l., front. 21 extra pl. 8°.

One of eight copies on white wove paper.

Illustrations: frontispiece, 10 head-pieces, and 10 tail-pieces, with 21 plate proofs of the same on Japan paper, with remarques. In all, 43 illustrations.

Binding, by Carayon, 1896, three-fourths crushed levant morocco, gilt. Back lettered and stamped with the monogram of Mr. Spencer. With marbled end papers. Edges wholly uncut. Gilt top. Original covers bound in.

— Vieille idylle. Douze pointes sèches et vingt ornements typographiques par l'auteur. Paris: L. Conquet, 1891. 4 p.l., 51 p., 1 l., 12 pl. 16°.

Autograph presentation copy on wove paper from the publisher to M. E. Souen.

Binding, by Lortic fils, 1898, three-fourths maroon crushed levant morocco, Back lettered in gilt and stamped with the monogram of Mr. Spencer. With marbled end papers and rough edges. Original covers bound in.

Musset, Alfred de. Lorenzaccio; drame par Alfred de Musset. Décoration d'Albert Maignan. Paris: Pour la Société des amis des livres, 1895. 4 p.l., 276 p., 2 l. 8°.

no. 104 of 115 copies on India paper. This copy printed for M. Charpentier, the publisher. Appended, a list of the members of the society.

Illustrations: 69 lithographs in color, including 20 tail-pieces in one color and 5 full-page illustrations.

Binding, by Marius Michel, 1907, of ochre crushed levant morocco, gilt. Sides inlaid with a Grolleresque mosaic in dark green, the interspaces inlaid with large fleurs-de-lis in red and gilt and small ornaments in red and blue. Doubled with red morocco. Centre panel inlaid in green with a frame of two fillets, the ends crossing and ornamented. Back tooled, inlaid, and lettered in gilt. With edges gilt over rough, marbled end papers, and lining of old rose changeable silk broadened with an oriental pattern in yellow. Original covers bound in. In loose leather protective cover, tooled and inlaid, and inserted in slip case.

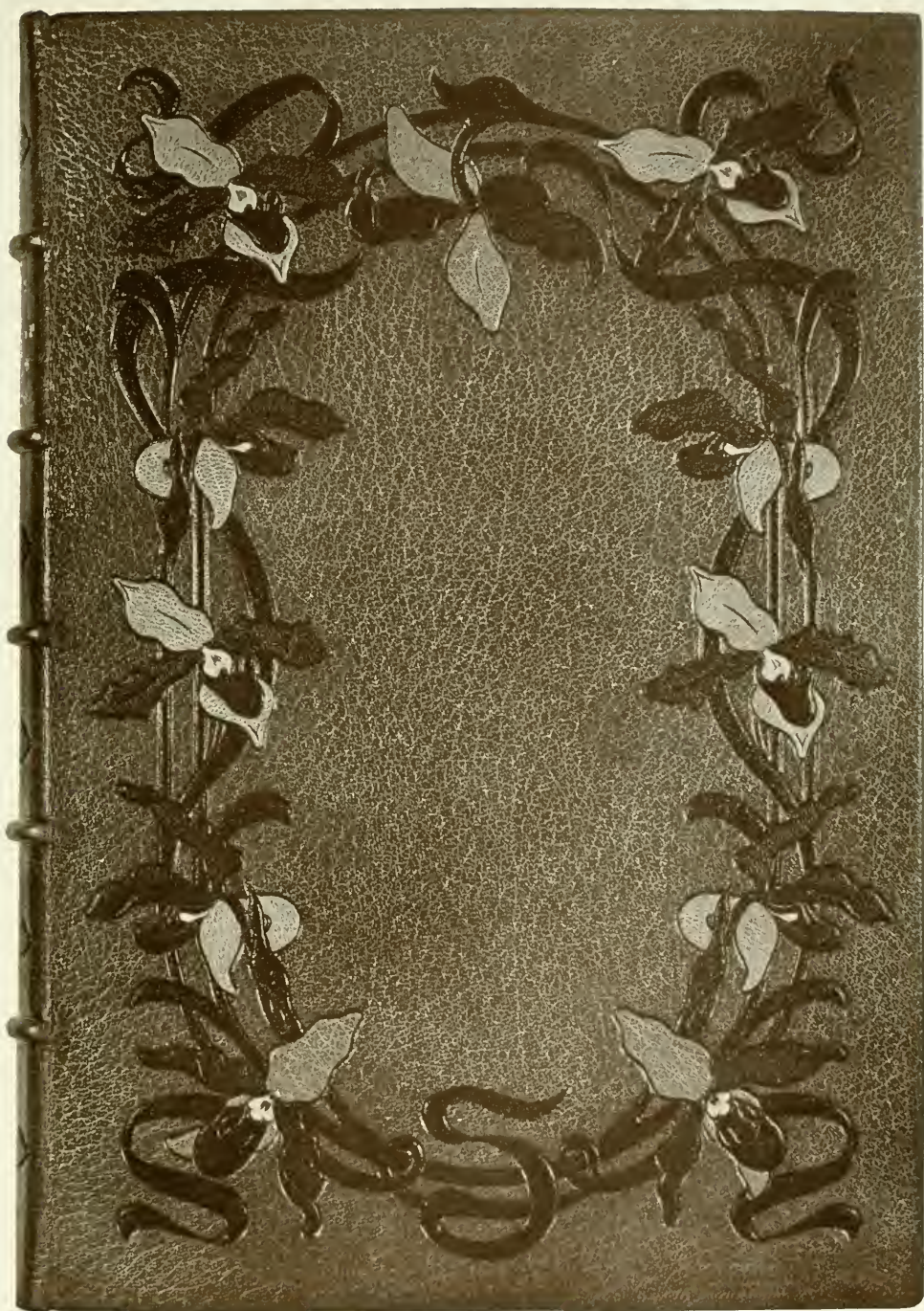
— La mouche. Illustrée de trente compositions par Ad. Lalauze. Préface par Philippe Gille. Paris: A. Ferroud, 1892. 3 p.l., xvi, 84 p., 2 l., 7 pl., 1 port. 90 extra pl. 4°.

Autograph presentation copy on Japan paper from the publisher to M. Lalauze.

Illustrations: frontispiece portrait of the author, 22 vignettes in the text, and 7 plates, all with the original drawings in pen and India ink, and with plate proofs in two states. In all, 120 illustrations.

Binding, by Mercier, 1909, of dark blue crushed levant morocco, gilt. Sides tooled with an ornamental frame of Louis XVth design, outlined with inlaid bands of red morocco, with a mosaic inlay of light blue in the corners tooled pointillé with a diaper of diamond-shaped lozenges with dots; the whole within an outer border of five fillets. Doubled with blue morocco within a border of small tools. Centre panel within a frame outlined with inlaid dark blue morocco intertwined with a gilt tooled vine; the whole within two fillets; at the bottom, the monogram of Mr. Spencer. Back tooled, inlaid, and lettered. With gilt edges, marbled end papers, and lining of light blue grosgrain silk. Original covers bound in. In loose leather protective cover, tooled and lettered, and inserted in slip case.

— Nouvelles. Les deux maîtresses; Emmeline; Le fils du Titien; Frédéric et



BINDING BY MARIUS MICHEL.
(MONSIEUR, MADAME ET BÉBÉ, BY GUSTAVE DROZ)

Authors, continued.

Bernerette; Pierre et Camille. Nouvelle édition, illustrée de un portrait gravé par Burney d'après une miniature de Marie Moulin et de 15 compositions de F. Flammeng et O. Cortazzo gravées à l'eau-forte par Mordant et Lucas. Paris: L. Conquet, 1887. 3 p.l., (1)4-388 p., 1 l., 5 pl., 1 port. 35 extra pl. 4°.

no. 150 of 150 copies on large wove paper. Initialed by the publisher.

Illustrations: frontispiece portrait of the author, 5 head-pieces, 5 plates, and 5 tail-pieces, with 32 plate proofs of the same in two states, and a cancelled plate for "Emmeline," also in three states. In all, 51 illustrations.

Binding, by Carayon, 1897, three-fourths olive green crushed levant morocco, gilt. Back tooled and lettered; in the centre, the monogram of Mr. Spencer. With marbled end papers and rough edges; gilt top. Original covers bound in.

— Les nuits et Souvenir. Portrait d'après David d'Angers, interprété par Florian. Illustrations de A. Gérardin, gravées par Florian. Paris: É. Pelletan, 1896. 4 p.l., (1)6-101(1) p., 1 l., 1 port. 36 extra pl. sq. 4°.

One of fifty copies on thick India paper, numbered 51-100; this copy no. 59.

Illustrations: frontispiece portrait of the author, 6 head-pieces, 6 plates (paged in), and 5 tail-pieces, all with plate proofs on Japan and on India paper. In all, 54 illustrations.

Binding, by Marius Michel, of dark blue crushed levant morocco. Sides covered with honeysuckle leaves and flowers blind-tooled and inlaid in lavender and three shades of blue. Doubled with light blue watered silk within two fillets inlaid in blue and a third tooled in blind. Leaves entirely uncut. With edges gilt over rough, marbled end papers, and lining of light blue watered silk. Original covers bound in. In loose leather protective cover, lettered in gilt, and inserted in slip case.

Néel, Louis Balthazar. Voyage de Paris à Saint-Cloud par mer, et retour de Saint-Cloud à Paris par terre, par Néel. Avec une préface et des notes par É. Legrand. Aquarelles de Jeannot gravées par Gillot. Paris: A. Lahure, 1884. 5 p.l., (i)iv-xxxii, 116 p., 2 l., 1 map, 10 pl. 24 extra pl. 8°. (Collection Lahure. [v.] 2.)

no. 36 of fifty copies on Japan paper.

Illustrations: 2 vignettes in the text, one with plate proofs in colors in two states, the other with plate proofs in black and in colors; one map; and 10 plates, each with plate proofs in black and in colors. In all, 37 illustrations.

Binding, by Champs, three-fourths brown crushed levant morocco. Back tooled and lettered in gilt. With marbled end papers and rough edges; gilt top. Original covers bound in.

Nodier, Charles. Le bibliomane. Vingt-quatre compositions de Maurice Leloir gravées sur bois par F. Noel. Préface de R. Vallery-Radot. Paris: L. Conquet, 1894. 2 p.l., xvii p., 1 l., 44 p., 2 l. 25 extra pl. 16°.

One of four copies printed without the wood engravings; on wove paper.

Illustrations: 24 original aquarelles by Cortazzo, that on the title-page covering the portion of the title following the word "compositions." Appended, 25 plate proofs on Japan paper of the designs by Leloir. In all, 49 illustrations.

Binding, by Lortic, 1897, of brown crushed levant morocco, gilt. Sides within a frame inlaid in blue and tooled with long foliated scrolls, the corners

left open and ornamented with small tools. Doubled with blue morocco. Centre panel inlaid in brown with scrollwork forming a repeat pattern of quatrefoils, the interspaces adorned with small tools and dots; at the bottom, the monogram of Mr. Spencer. Back inlaid in blue and tooled with a long foliated scroll. With gilt edges, marbled end papers, and lining of blue watered silk. Original covers, dated 1893, bound in. In loose leather protective cover, lettered, and inserted in slip case.

— Le dernier chapitre de mon roman. Préface de Maurice Tourneux. Nouvelle édition illustrée de trente-trois compositions de Louis Morin. Paris: L. Conquet, 1895. xiv p., 1 l., 106 p., 1 l. 8°.

no. 103 of 200 copies on wove paper. Initialed by the publisher.

Illustrations: aquarelles, consisting of vignettes on the original cover and title-page, and 31 borders.

Binding, by Champs, of citron crushed levant morocco, gilt. Sides within three frames of four-, four-, and three-line fillets respectively, enclosing two borders adorned with the same tool in gilt and in blind, and a centre panel filled with a small tool of oriental design. Doubled with violet morocco within a border of small tools. Centre panel within fillets and a broad border adorned with small tools and flowers inlaid in citron and pink. Back tooled and lettered. With marbled end papers and edges gilt over rough. Original covers bound in.

— Trilby; ou, Le lutin d'Argail; nouvelle écossoise, par Charles Nodier. Lyon: Société des amis des livres, 1887. xxiii, (1)26-200 p., 10 pl. 22 extra pl. 8°.

no. 12 of thirty-five copies on laid paper printed for members of the society and autographed by the president.

Illustrations: etchings by Paul Avril, consisting of a frontispiece portrait of the author engraved by Delauney; 2 vignettes in the text, with plate proofs in two states on Japan paper; 10 plates, with plate proofs in the pure etched state on Japan paper; plate proofs in the pure state on Japan paper of 6 vignettes not called for in the list; and an original aquarelle by Paul Avril. In all, 34 illustrations. Autograph letter of author inserted.

Binding, by Lanscein, of red crushed levant morocco, gilt. Sides within a frame of three fillets. Doubled with green morocco within a border of small tools. Centre panel within a single line fillet in gilt and a frame inlaid in orange and tooled with a fillet au pointillé with fleurons at the corners. Back tooled and lettered. With marbled end papers and rough edges; gilt top. Original covers and wrapper bound in.

Nouvion, Pierre de, and É. LIEZ. Un ministre des modes sous Louis XVI; Mademoiselle Bertin, marchande de modes de la reine, 1747-1813. Illustrations gravées en couleurs par G. Ripart. Paris: H. Leclerc, 1911. 2 p.l., 223 p., 1 l., 9 pl., 2 port. 4°.

no. 78 of 400 copies on wove paper.

Illustrations: frontispiece portrait of Mlle. Bertin after Janinet; portrait of Marie Antoinette after Dagoty, and 9 plates showing the style of women's hats from 1776-1792. In all, 11 illustrations. Plates accompanied by mat with lettering and oval opening.

Binding by Stroobants, 1912, three-fourths dark blue crushed levant morocco, gilt. Back lettered in gilt; panels mitred and cornered with centre tool. With marbled end papers and rough edges. Original brocaded silk covers bound in.

Perrault, Charles. Contes du temps passé, par Charles Perrault: contenant Les fées, le petit Chaperon-Rouge, Barbe-Bleue, le Chat botté, la Belle au bois dormant, Cendrillon, le Petit-Poucet, Riquet à la Houppe et Peau-d'Âne. Précédés

Authors, continued.

d'une notice littéraire sur Charles Perrault par M. É. de La Bédollière. Illustrés par MM. Pauquet, Marvy, Jeanron, Jacque et Beaucé. Texte gravé par M. Blanchard. Paris: L. Curmer, 1843. 3 p.l., (i)iv-lii p., 43 l., 10 pl. 8°.

First impression, with full margins. Text engraved. Interleaved.

Illustrations: additional engraved general title-page, dated 1842; engraved title to each of the 9 tales; 8 tail-pieces, and 79 designs in the text. In all, 97 illustrations.

Binding, by Noulhac, of dark blue straight-grain morocco. Sides completely covered with small tools and a mosaic of fillets in dark red, curved and interlacing on a stippled ground; the whole within a frame inlaid in dark red and tooled with fillets in gilt. Doubled with dark red morocco. Centre panel within an ornate frame of curved and interlacing fillets inlaid in black and adorned with small tools and branches of foliage with flowers inlaid in light blue. Back tooled, lettered, and inlaid. With rough edges, marbled end papers, and lining of dark blue watered silk. Original covers bound in.

— Paris: L. Curmer, 1843. 3 p.l., (i)iv-lii p., 43 l., 10 pl. 7 extra pl. 8°.

First impression, with full margins. Text engraved. Interleaved. Autograph presentation copy from M. A. Durel to M. L. Conquet.

Illustrations: additional engraved general title-page, dated 1842; engraved title to each of the 9 tales, with plate proofs to 6; 8 tail-pieces, and 79 designs in the text; inserted before the half-title, a plate impression of a bookplate pasted inside the front cover, with the monogram L. C., and inscribed: H. Giacomelli à son ami Conquet. In all, 104 illustrations.

Binding, by Mercier, of red straight-grain morocco, in imitation of the style of the period. Back tooled and lettered in gilt. With marbled end papers and rough edges. Original covers bound in.

Pléiade. La. Ballades, fabliaux, nouvelles et légendes. Homère, Veda-Vyasa, Marie de France, Burger, Hoffmann, Ludwig Tieg, Ch. Dickens, Gavarni, H. Blaze. Paris: L. Curmer, 1842. 10 parts in 1 v. pl., illus. 8°.

Burger, Léonore. Hoffmann, E. T. A., Le conseiller Krespel. Dickens, Ch., Le baron de Grogzwig. Emmich, Matthias, Geneviève de Brabant, Homère, Le combat des rats et des grenouilles. Blaze, Henri, Rosemonde. Mahābhārata, Sāvitrī, Gavarni, Madame Acker. Marie de France, Lai des deux amants. Lai du Bisclaveret. Tieck, Ludwig, La réconciliation.

Issued in parts from 1840-42. Original binder's title: La pléiade; littérature sanskrite, grecque, française, anglaise et allemande.

Illustrations: 9 etched title-pages, and 67 woodcuts in the text by Jacque, Daubigny, and others, engraved by the same artists and others. Illustrations in "Rosemonde" and in "Madame Acker" on India paper, mounted. For detailed information concerning the illustrations, see: Brivois, Jules. Guide de l'amateur. Bibliographie des ouvrages illustrés au XIX^e siècle. Paris, 1883. 8°. p. 336-338.

Binding, by Mercier, 1903, of dark blue straight-grain morocco, gilt. Sides within three fillets; centre panel tooled with a Grollesques pattern. Doubled with maroon straight-grain morocco within a border of small tools. Centre panel within seven fillets in gilt and two in blind enclosing a border ornamented with small tools and surrounding a frame of a single fillet with small ornaments at the corners. Back tooled and lettered. With edges gilt over rough and lining of dark blue watered silk. Original covers bound in. Inserted in slip case.

Point de lendemain. See Denon, Dominique Vivant.

Racinet, Albert Charles Auguste. Le costume historique. Cinq cents planches, trois cents en couleurs, or et argent, deux cents en camaïeu. Types principaux du vêtement et de la parure rapprochés de ceux de l'intérieur de l'habitation dans tous les temps et chez tous les peuples, avec de nombreux détails sur le mobilier, les armes, les objets usuels, les moyens de transport, etc. Recueil publié sous la direction de M. A. Racinet, avec des notices explicatives, une introduction générale, des tables et un glossaire. Paris: Firmin-Didot et Cie., 1888. 6 v. f°.

Issued in 21 parts, from 1876-88:

Binding, by Champs, 1897, three-fourths red crushed levant morocco. Backs tooled and lettered in gilt. With marbled end papers and rough edges; gilt tops, other edges uncut.

— L'ornement polychrome. Cent planches en couleurs, or et argent, contenant environ 2,000 motifs de tous les styles: art ancien et asiatique, moyen âge, renaissance, XVII^e et XVIII^e siècle. Recueil historique et pratique, publié sous la direction de M. A. Racinet, avec des notices explicatives et une introduction générale, [série 1]-2. Paris: Firmin-Didot, frères, fils, et Cie. [1875-87.] 2 v. f°.

Série 1, 2. ed. Title to série 2 reads: L'ornement polychrome... Cent vingt planches en couleur... First edition of série 1 published from 1869-73 in 10 parts; second edition published in 1875; série 2 published from 1885-87 in 10 parts.

Binding, by Stroobants, 1905, three-fourths dark blue crushed levant morocco. Backs tooled and lettered in gilt. With marbled end papers and rough edges.

Régnier, Henri de. Trois contes à soi-même. Miniatures de Maurice Ray, gravées par A. Bertrand. Paris: Pour les Cent bibliophiles, 1907. 3 p.l., 3-62 p., 2 l., 3 pl., 1 port. sq. 8°.

no. 63 of 130 copies on paper watermarked with the name of the society. This copy printed for M. Léon Manchon.

Illustrations: frontispiece portrait of the author, 37 vignettes in the text, and 3 plates, etched and colored. In all, 41 illustrations.

Binding, by Mercier, 1912, of blue crushed levant morocco, gilt. Sides tooled with fillets surrounding a running vine, and enclosing a centre panel tooled with a diaper of diamond-shaped lozenges with circular ornaments at the intersections. Doubled with red grosgrain silk. Centre panel surrounded by a border of fillets, the two inner forming compartments alternating with a circular ornament; at the bottom, a single ornament replaced by the monogram of Mr. Spencer. Back tooled and lettered. With gilt edges, marbled end papers, and lining of red grosgrain silk. Original vellum paper covers bound in. In loose leather protective cover, tooled and lettered, and inserted in slip case.

Renard, Jules. Ragotte. Illustrations et gravures de Malo Renault. Paris: A. Romagnol [1909]. 2 p.l., 117 p., 2 l., 1 port. 71 extra pl. 8°.

no. 84 of 115 copies on wove paper.

Illustrations: frontispiece portrait of the author, with plate proof on India paper; 35 etchings in the text, with plate proofs on wove paper, and one of two sets of 35 plate proofs on vellum paper, appended. In all, 107 illustrations.

Binding, by Stroobants, 1911, of light brown crushed levant morocco, gilt. Sides within three

Authors, continued.

fillets. Inside border of small tools. Back tooled and lettered. With marbled end papers and gilt edges. Original covers bound in.

Renouard, Paul. *La danse; vingt dessins de Paul Renouard, transposés en harmonies de couleurs.* Paris: C. Gillot, 1892. 4 l., 20 pl. f°.

The work consists of 20 numbered plates, the title, the printer's mark, the publisher's note, and the table of the harmonies. The former owner of the above copy, finding the size of the book inconvenient ($5\frac{1}{2} \times 37$ centimeters), had reprinted the title, the publisher's note, the account of the impression, and the table, and the plates mounted on Japan paper ($32\frac{3}{10} \times 25\frac{3}{5}$ centimeters), so as to make the book easier to handle; for this reason, the leaf with the printer's mark is now at the end of the book. The copy thus altered was originally no. 123 of 275 copies on India paper.

Binding, by Lortic, 1898, of full red crushed levant morocco. Sides and back panels within two fillets, blind tooled. Inside wide border of two fillets, interlacing at the corners; at the bottom, the monogram of Mr. Spencer. With marbled end papers and gilt edges.

Rodriguez, Eugène. *Cours de danse fin de siècle.* [By Eugène Rodriguez.] Illustrations de Louis Legrand. Paris: E. Dentu, 1892. 3 p. l., 59 p., 2 l., 11 pl. 23 extra pl. 4°.

A manuscript note on the leaf preceding the half-title reads: *Livre d'Eugène Rodriguez (Ramiro) illustré par Louis Legrand. Exemple sur Japon avec les figures doubles, avec la suite de premières épreuves aux marges chargées de croquis spirituels, qui ont été effacés au tirage définitif. Un des livres, certainement les plus originaux et les mieux réussis comme texte et illustrations de cette fin de siècle.* [Signed:] Edmond de Goncourt.

Illustrations: 23 colored vignettes, initial letters, etc., in the text, repeated on 8 plates appended; 11 etchings, with plate proofs with sketches in the margins by the artist, effaced in the final state; appended, 4 mounted photographs. In all, 57 illustrations.

Binding, by Marius Michel, 1899, of brown crushed levant morocco. Sides inlaid with a spray of large green leaves, white flowers, etc., with a depending festoon hung with seven small bells inlaid in yellow. Doubled with green morocco. Centre panel within two fillets and a border of small tools adorned with a small conventionalized flower inlaid in orange. Back lettered. With edges gilt over rough, marbled end papers, and lining of dark green figured silk. Original covers bound in.

Rogers, Samnel. *Italy, a poem.* London: T. Cadell, 1830. vii, 284 p. illus. 8°.

Illustrations: 55 steel engravings in the text, after Turner, Stothard, and others.

Bound in red crushed levant morocco, with gilt tooled borders and back. Inside dentelles enclosing a vellum panel hand-painted with a flowering vine. Edges gilt over flowers and foliage in colors.

— *Poems.* London: T. Cadell, 1834. 2 p.l., (i) viii, 295(1) p. illus. 8°.

Illustrations: 71 steel engravings in the text, after Turner, Stothard, and others.

Bound in red crushed levant morocco, with gilt tooled borders and back. Inside dentelles enclosing a vellum panel hand-painted with a flowering vine. Edges gilt over flowers and foliage in colors.

Rosny, J. H., pseud. of J. H. H. and S. J. F. Boëx. *Bérénice de Judée.* Illustrations de Léonce de Jonnières, gravées à l'eau-forte [by Busière, Massard, Pennequin, and Thévenin]. Paris: A. Romagnol

[1906]. 2 p.l., 22 p., 2 l., 9 pl. 32 extra pl. 8°. (Collection de l'Académie des Goncourt.)

no. 84 of 130 copies on wove paper.

Illustrations: frontispiece portrait of the authors, with smoke proof on tissue paper; 2 vignettes in the text, and 8 plates, all with plate proofs in two states, and one of 2 sets of 10 plate proofs on vellum paper, appended; inserted before the portrait, smoke proof on India paper of an unpublished wood engraving, by Jonnières. In all, 43 illustrations.

Binding, by Stroobants, 1911, of gray crushed levant morocco, gilt. Sides within three fillets. Inside border of small tools. Back tooled and lettered. With marbled end papers and gilt edges. Original covers bound in.

Sand, George, pseud. of A. L. A. D. Du-devant. *Mauprat. Dix compositions par Le Blant, gravées à l'eau-forte par H. Toussaint.* Paris: A. Quantin, 1886. 4 p.l., 404 p., 10 pl. 10 extra pl. 4°. (Chefs-d'oeuvre du roman contemporain.)

Collection Calmann Lévy.

no. 82 of 100 large paper copies on Japan paper.

Illustrations: 10 plate etchings, with plate proofs before letters. On the half-title, an original aquarelle, signed Van Muyden. In all, 21 illustrations.

Binding, by Ruban, of deep blue crushed levant morocco, gilt. Sides plain, within a three-line fillet. Inside border with units of two doves and a torch, with horns of plenty and foliated scrollwork. Back tooled and lettered. With gilt edges and marbled end papers. Original covers bound in.

Sciama, André. *Paris en sonnets.* Illustré de vingt-neuf compositions par Henriot. Paris: L. Conquet, 1897. 28 l. 8°.

One of 300 copies. Presented to Mr. Spencer by the publisher.

At head of title: *André Sciama (A. Semiane).* Text printed in script type on the rectos of 26 leaves.

Illustrations: original cover design, one vignette, and 27 decorative borders for the title and text. In all, 29 illustrations.

Binding, by Lortic fils, 1897, three-fourths dark blue crushed levant morocco. Back lettered in gilt and stamped with the monogram of Mr. Spencer. With marbled end papers and rough edges; gilt top. Original covers bound in.

Séjur, Alexandre Joseph Pierre. *Histoire d'une épingle.* [By A. J. P. Séjur.] n. p. [1900?]. 2 p.l., 27 f., 2 pl. 4°.

A modern French manuscript written upon the rectos of 27 leaves of paper, and illustrated by 66 large and small original aquarelles by Paul Avril.

Binding, by Mercier, of deep blue crushed levant morocco, gilt. Sides tooled with an ornamental frame of Louis XVth design, outlined with an inlaid band of maroon morocco, with a mosaic inlay of black in the corners tooled pointillé with a diaper of diamond-shaped lozenges containing each a small flower; in the centre, the arms of the Vicomte de La Croix-Laval; the whole within an outer border of three fillets. Doubled with rose morocco within a border of small tools. Centre panel within a garland of flowers adorned with small tools and surrounded by a broad border outlined with two bands of maroon morocco, the space between inlaid with a mosaic in blue, citron, red, and mauve. With gilt edges, marbled end papers, and lining of blue-gray grograin silk. Original hand-painted covers bound in. In loose leather protective cover, tooled and lettered, and inserted in slip case. Exhibited by Mercier at the Exposition universelle, Paris, 1900.

From the Hoc library. Bookplates of W. A. Spencer, and of Robert Hoc.

Semiane, A., pseud. See **Sciama, André.**

Shelley, Percy Bysshe. *The sensitive plant* [and Early poems] by Percy Bysshe

Authors, continued.

Shelley. [Illuminated manuscript on vellum paper. London, 1910.] 37 l. sq. 8°.

Title-page adorned with an illuminated initial and frame around a miniature of the author, bearing the monogram A. S. and the date 1910. Following the title-page, a water-color of the Lady in the garden, surrounded by an illuminated frame. Text on 34 pages, with 7 large illuminated initials, 4 borders, and 95 smaller initials in gilt and colors. At p. 25, a second title, in gilt. Following the text, a water-color landscape within an illuminated frame. Colophon reads: This manuscript... was designed, illuminated, and bound by Messrs. Robert Rivière & Son, London... and will not be duplicated.

Binding of brown crushed levant morocco, gilt. Sides inlaid with bands of green and blue, two forming at the centre a large club-shaped ornament enclosing a twig of the sensitive plant inlaid in brown and green; the space between the round and straight bands filled with a mosaic of branches, leaves, and flowers in leather of six different colors; the whole surrounded by two fillets inlaid in green enclosing a border of alternate red hearts and blue forget-me-nots. Doublé with three shades of green morocco within fillets of gilt and light blue. Centre panel tooled and inlaid with a twig of the sensitive plant in a circular compartment at the centre, and butterflies and sprays of snowdrops in four contiguous compartments, each compartment outlined with a fillet in light blue within a border of violet leaves with flowers in each corner and in four pendant, semicircular groups. Back tooled, lettered, and inlaid in colors. With gilt edges and lining of dark green watered silk. Inserted in slip case.

Silvestre, Paul Armand. *Le conte de l'archer*, par Armand Silvestre. Aquarelles de A. Poisson, gravées par Gillot. Impression chromotypographique par A. Lahure. Paris: A. Lahure, 1883. 4 p.l., 193 p., 2 l., 5 pl. 103 extra pl. 8°.

At head of title: *Chroniques du temps passé.*

no. 30 of fifty copies on Japan paper.

Illustrations: original cover design, with progressive plate proofs in eleven states; title-page design, 40 vignettes in the text, and 5 plates, all with plate proofs in one tone, and in colors. In all, 150 illustrations.

Binding, by Champs, three-fourths brown crushed levant morocco. Back tooled and lettered. With marbled end papers and rough edges; gilt top. Original covers bound in.

Sonnets [by Coppée, Gautier, Houssaye, Sainte-Beuve, Catulle Mendès, Verlaine, and others;] et *eaux-fortes* [by Haden, Corot, Millet, Bracquemond, Daubigny, Manet, and others;]. Paris: A. Lemerre, 1869. 46 l., 43 pl. 42 extra pl. f°.

One of 350 copies. This copy on large paper.

Illustrations: engraved title-page by A. Prounaire after E. Renard; and 42 plate etchings in bistre, each with plate proof in black mounted on India paper. In all, 85 illustrations.

Binding, by Reymann, three-fourths dark blue crushed levant morocco, gilt. Back lettered; panels mitred and cornered, with centre tool. With marbled end papers and rough edges; gilt top.

From the Hoe library. Bookplates of W. A. Spencer, and of Robert Hoe.

Stendhal, de, pseud. of M. H. Beyle. *Chroniques italiennes*, par de Stendhal (Henry Beyle). Paris: M. Lévy frères, 1855. 349 p., 1 l. 12°.

Half-title: *Oeuvres complètes de Stendhal.*

On cover: *Bibliothèque contemporaine. 2e série.*

Binding, by Stroobants, 1911, three-quarters light blue crushed levant morocco, gilt. Back tooled and lettered. With marbled end papers and gilt top. Original covers bound in.

Tennyson (1. baron), Alfred Tennyson. *The Lady of Shalott.* [By Lord Tennyson. Decorated by Howard Pyle. New York: Dodd, Mead & Co., 1881.] 31 l. 109 extra pl. and insertions. sq. 4°.

Illustrations: 45 lithograph reproductions, together with the original water-color drawings, and plate proofs of the same mounted on satin. In all, 135 illustrations. 19 pages of text on satin mounted and inserted.

Binding, by Lortic, of maroon crushed levant morocco. Sides within three two-line fillets enclosing a border embossed with diamond-shaped lozenges, small ornaments in the interstices and at the intersections, and a single unit at the outer corners. Doublé with green morocco within a border of small tools. Centre panel surrounded by four fillets and a border of small tools. Back tooled, lettered, and embossed. With gilt edges, marbled end papers, and lining of green watered grosgrain silk. Original covers bound in. Inserted in slip case.

From the Hoe library. Bookplates of W. A. Spencer, and of Robert Hoe.

Theocritus. *L'oaristys. Texte grec et traduction de M. André Bellessort. Pré-cédée d'une lettre de Sicile par M. Anatole France.* Illustrations de Georges Bellenger, gravées par E. Froment. Paris: É. Pelletan, 1896. 4 p.l., xi p., 1 l., (1)16-46 p., 2 l., 4 pl. 25 extra pl. 4°.

no. 16 of twenty-five copies on Japan paper; this copy printed for M. le Comte Werlé.

Illustrations: 4 head-pieces, 4 plates, and 4 tail-pieces, all with signed artist's proofs on Japan and on China paper; inserted before the half-title, an original aquarelle by Bellenger. In all, 37 illustrations.

Binding, by Champs, of fawn color crushed levant morocco. Front panel stamped with a lyre, back panel with the pipes of Pan, on a mosaic of brown surrounded by a fillet inlaid in brown and a border in black tooled with a Greek fillet. Inside borders of fillets and small tools. With marbled end papers and rough edges; gilt top. Original covers bound in.

Bookplates of W. A. Spencer, and of M. le Comte Werlé.

Theuriet, André. *Nos oiseaux.* Aquarelles de Hector Giacomelli. Paris: H. Launette et Cie., 1886. 6 p.l., (1)x-xii p., 2 l., 86 p., 1 l., 20 pl. 4°.

no. 477 of 500 copies on tinted Marais paper. Illustrations: 76 head-pieces, ornamental frames, initial letters, and other designs in the text, and 20 plates. In all, 96 illustrations.

Binding, by Mercier, 1896, three-fourths light green crushed levant morocco. Back lettered; panels tooled in gilt and inlaid in leather of four different colors. With marbled end papers and rough edges; gilt top. Original covers bound in.

— *Les oeillets de Kerlaz*, par André Theuriet. Édition originale, illustrée de quatre *eaux-fortes* de Rudaux, de huit entêtes et culs-de-lampe de Giacomelli, gravés par T. de Mare. Paris: L. Conquet, 1885. 3 p.l., vii, 77 p., 4 pl., 1 port. 25 extra pl. 12°.

Autograph presentation copy to the publisher, on Japan paper. Two autograph letters of Rudaux inserted.

Illustrations: original cover vignette, hand-colored; frontispiece portrait of the author, in two states; 8 vignettes in the text, and 4 plates, with plate proofs in two states, making 30 plates. On the half-title, an original design by Rudaux, and



BINDING (DOUBLURE) BY MARIUS MICHEL.
(MILITONA, BY THIÉOPHILE GAUTIER, SR.)

Authors, continued.

in the text, 2 aquarelles by Giacomelli. In all, 42 illustrations.

Binding, by Marius Michel, of black crushed levant morocco, gilt. Sides within four fillets; the front cover inlaid with a spray of pinks in leather of different colors. Doubled with terra-cotta grosgrain silk within a border of six fillets. Back tooled and lettered. With gilt edges, marbled end papers, and lining of terra-cotta grosgrain silk. Original covers bound in.

Bookplate of W. A. Spencer, and a second bookplate with the monogram L. C., and inscribed: Giacomelli à son ami Conquet.

Thomas Hæmmerlein à Kempis. Imitation de Jésus Christ. Traduction de F. de Lamennais. [L'imitation de Iésvs-Christ. Historique de l'ornementation des manuscrits & explication des planches par H. Michelant.] Paris: Gruel [&] Engelmann [1883]. cii p., 1 l., 128 p. illus. 4°.

Originally issued in 24 parts. Text, illuminations, and miniatures in imitation of mediæval manuscripts. Appended, a list of 402 subscribers.

Illustrations: 4 full-page miniatures and 98 borders, frames, etc., lithographic reproductions from 13th and early 14th century manuscripts.

Binding, by Gruel, of full tan-colored calf. Sides covered with foliage, compartments of fillets and bands, and allegorical figures, the entire ornamentation except the fillets and lettering chiselled and repoussé on a stippled background. Front panel adorned with a border of leaves and heraldic roses, with bosses, surrounding compartments containing the letters I H S interwoven and the emblems of the apostles. Back panel adorned with a border resembling that on the front, surrounding a large escutcheon in a frame of olive branches. Doubled with red brocaded satin within a border of small tools. Back tooled, chiselled, and lettered. With gilt edges and lining of red brocaded satin. In loose leather protective cover, tooled and lettered, and inserted in slip case.

Toudouze, Gustave. La vengeance des Peaux de Bique, par Gustave Toudouze. Illustrations de J. Le Blant. Paris: Hachette et Cie., 1896. 3 p.l., 313 p., 1 l., 16 pl. 156 extra pl. 4°.

Unique copy, on wove paper.

Illustrations: 36 head- and tail-pieces, and 16 plates, all with plate proofs on thin wove paper and plate proofs before letters on India paper, mounted; 52 original designs by Le Blant, 16 intended for the plates, in water colors, and the remaining 36 in India ink. In all, 208 illustrations.

Binding, by Marius Michel, of green crushed levant morocco. Sides within a fillet of light brown, and inlaid with a mosaic figure of dark brown and with branches of holly with dark blue leaves and red berries. Doubled with dark green brocaded silk of Japanese pattern. Centre panel within three fillets tooled in blind, with a leaf of holly inlaid at the corners. Back inlaid and tooled in gilt. With gilt edges, marbled end papers, and lining of dark green brocaded silk of the same pattern as the doublure. In loose leather protective cover, lettered in gilt, and inserted in slip case.

Valon, Alexis de, comte. Nos aventures pendant les journées de février; récit publié par Alexandre de Laborde. Paris: H. Leclerc, 1910. 2 p.l., xix, 88 p., 1 l., 1 pl., 4 port. illus. sq. 8°.

no. 20 of 150 numbered copies.

Illustrations: 5 aquarelles by Mme. G. Delessert, Eugène Giraud, and Mme. Éd. Odier, photomechanically reproduced, and 17 vignettes in the text by Viollet Leduc. Mounted on the original cover, a plate bearing the title illuminated by hand. In all, 23 illustrations.

Binding, by Stroobants, 1912, three-fourths red crushed levant morocco. Back tooled and lettered. With marbled end papers and rough edges; gilt top. Original covers bound in.

Verlaine, Paul. Fêtes galantes. Illustrations de A. Robaudi, gravées à l'eau-forte en couleurs et reproduites à la poupée. Paris: C. Meunier, 1903. 2 v. 4°.

no. 1 of 125 copies; unique copy on Japan paper.

Illustrations: v. 1, front and back cover vignette, frontispiece, title-page vignette, 22 borders, and 23 tail-pieces in bistre; appended, 49 plate proofs of the same in black or bistre. Inserted before the half-title, an original aquarelle by Robaudi. v. 2, 49 original aquarelles by Robaudi used for the illustration of the printed book, and 9 others. In all, 157 illustrations.

Text of v. 1 engraved in script. Text of v. 2 supplied in manuscript; plates inlaid. Leaves in both volumes mounted on guards.

Binding, by Meunier, of red crushed levant morocco, gilt. Sides within a frame of two fillets and a deep dentelle border, with the monogram A. B., i. e., Albert Bélinac, in the corners. Doubled with citron morocco. Centre panel tooled with trophies repeated in compartments enclosed in scrollwork frames; the whole surrounded by an inlaid border of olive green tooled with small flowers. Backs tooled and lettered. With gilt edges, marbled end papers, and lining of reddish-brown watered silk. Original covers bound in. In loose leather protective covers, lettered, and inserted in slip cases.

Vie de Lazarille de Tornès. See Hurtado de Mendoza, Diego.

Villon, François. Œuvres de François Villon. Texte révisé et préface par Jules de Marthold. Quatre-vingt-dix illustrations en deux teints de A. Robida. Paris: L. Conquet, 1897. 2 p.l., xxxiv p., 2 l., 3-339(1) p., 1 l., 3 pl. 180 extra pl. 4°.

no. 6 of 150 copies on India paper. Initialed by the publisher.

Illustrations: 87 vignettes in the text, and 3 plates, tinted blue-gray, and repeated twice on plates, one set in one tone, and the other in colors on Japan paper. On the half-title, an original aquarelle by Robida. In all, 271 illustrations.

Binding, by Mercier, 1908, of light brown crushed levant morocco. Sides inlaid with a frame intertwined with scrollwork, both of dark reddish-brown morocco outlined in black. Doubled with blue-gray morocco. Centre panel within a double link border inlaid with light reddish-brown and intertwined with scrollwork inlaid in citron morocco, with small gargoyles at the corners extending from a circle and quatrefoil inlaid in crimson; at the bottom, the monogram of Mr. Spencer. Back inlaid and lettered with wine-colored morocco. With gilt edges, marbled end papers, and lining of blue-gray grosgrain silk. Original covers bound in. In loose leather protective cover, lettered and inlaid, and inserted in slip case.

Voltaire, François Marie Arouet de. Zadig; ou, La destinée; histoire orientale par Voltaire. Paris: Imprimé pour les Amis des livres, 1893. 4 p.l., 154 p., 1 l., 8 pl. 35 extra pl. 4°.

One of 25 copies on wove paper, numbered 89 to 115; this copy no. 112. Appended, a list of the members of the society.

Illustrations: 8 engravings in colors by Gaujean after J. Garnier, F. Rops, and A. Robaudi, with 29 plate proofs of the same in from three to four successive states, appended; and 6 original aquarelles by Robaudi. In all, 43 illustrations.

Binding, by Lortie, 1900, of red crushed levant morocco, gilt. Sides within a frame of six fillets enclosing a border inlaid with a small circular ornament of red and white on a background of green,

Authors, continued.

and an inner frame of vine pattern with leaves inlaid in green. Doublé with orange morocco. Centre panel inlaid with a frame in red enclosing irregular compartments of black and orange inlaid in an intricate design of foliage and small flowers of many colors; the whole within a broad border inlaid with a running design of conventionalized leaves and flowers. Back tooled, lettered, and inlaid. With edges gilt over rough, marbled end papers, and lining of burnt orange watered grosgrain silk. Original covers bound in. In loose leather protective cover, tooled and lettered, and inserted in slip case.

Voragine, Jacobus de, archbishop of Genoa. See **Jacobus, de Voragine**, archbishop of Genoa.

Westall, Richard. Illustrations to Gray's poems, comprising five original water-color drawings by Richard Westall, accompanied by the engravings made from them by W. Radclyffe, J. H. Robinson, George Corbould, R. Rhodes, and W. Finden; also, a portrait of Gray, proof before letters on India paper, mounted, by Anker Smith after E. F. Burney. En-

gravings dated 1819-21. n.t.-p. 10 pl., 1 port. sq. 8°.

Binding, by W. Matthews, of dark green morocco, gilt. Sides within a roll-produced border and a frame of four fillets with small ornaments in the corners. Inside border of fillets and small tools. Back tooled and lettered. With marbled end papers and gilt edges.

From the Hoe library; on front fly-leaf, a manuscript note and autograph of Mr. Hoe. Bookplates of W. A. Spencer, and of Robert Hoe.

Westmacott, C. M. See **Blackmantle, Bernard**, pseud. of C. M. Westmacott.

Witt, Henriette Guizot de. *Les chroniqueurs de l'histoire de France depuis les origines jusqu'au xvii^e siècle*. Texte abrégé, coordonné et traduit par Mme. de Witt, née Guizot. Paris: Hachette et Cie., 1883-86. 4 v. 36 pl. illus. 4°.

One of ten copies on India paper.

Illustrations: 36 chromolithographs on Japan paper, mounted; 187 plate wood engravings, paged in; and 1256 woodcut designs in the text. In all, 1479 illustrations.

Binding, by Affolter, three-fourths red crushed levant morocco. Backs lettered in gilt. With marbled end papers and rough edges; gilt top.

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